

AIRS DE DANSE



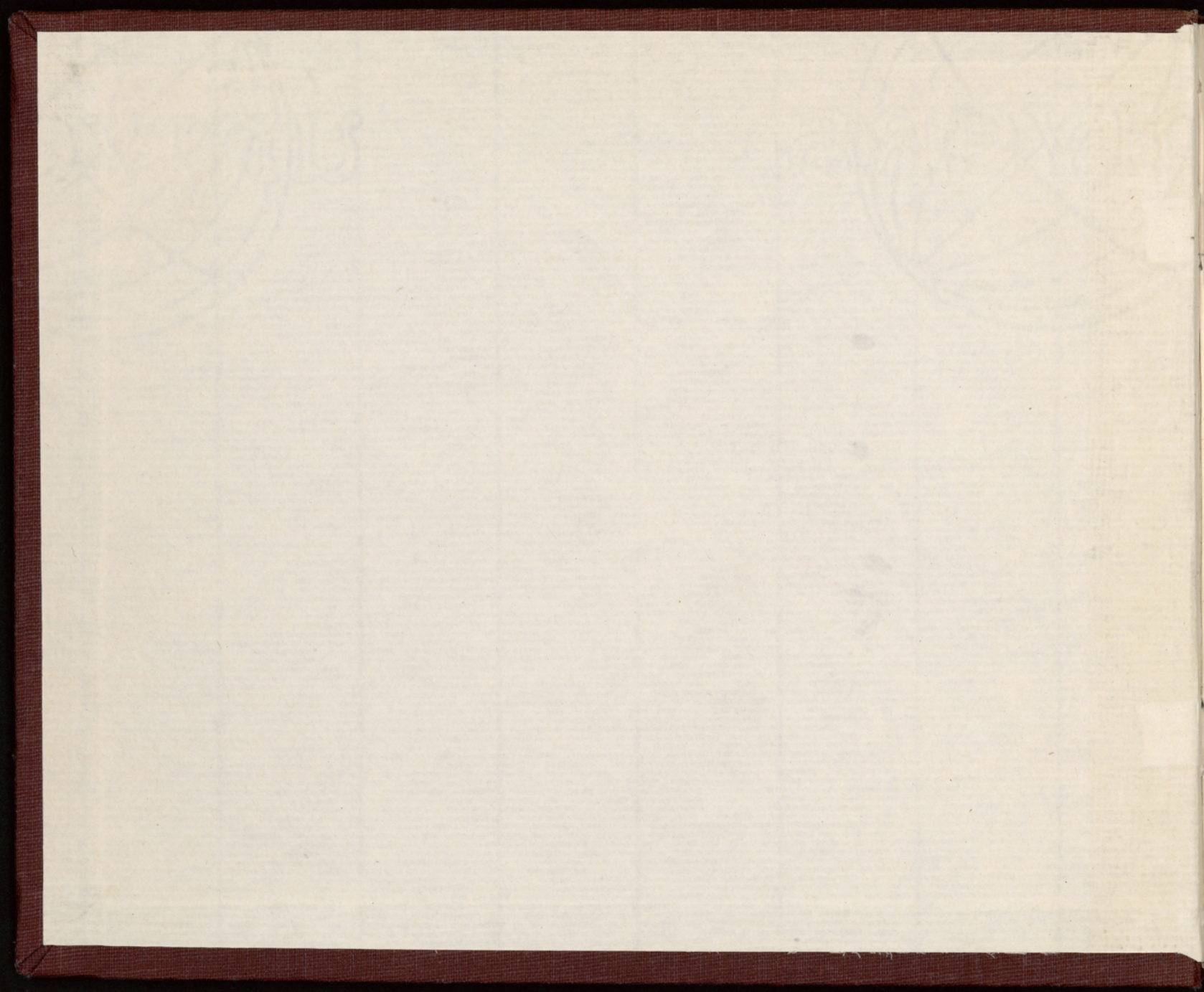
M^s₂

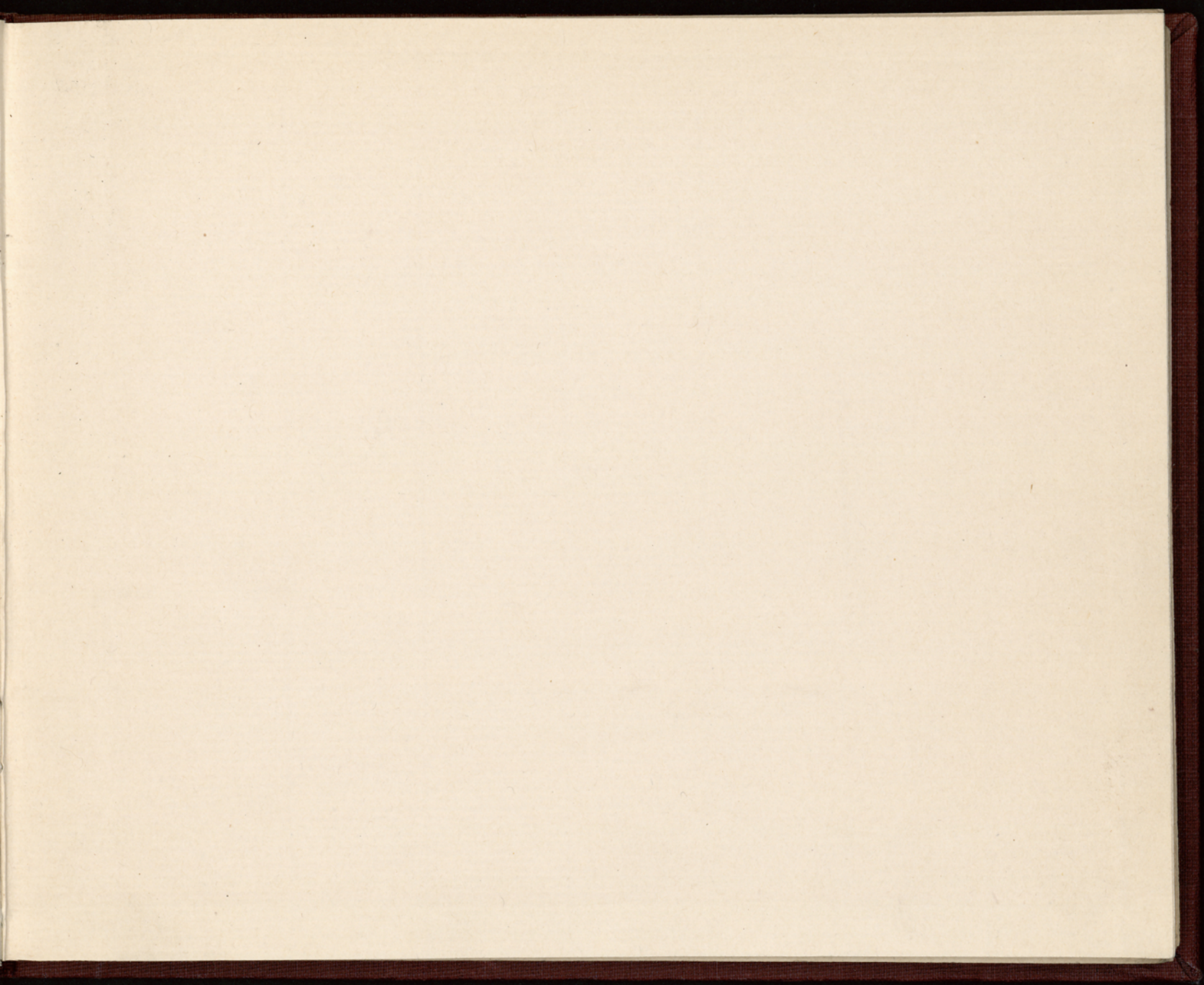
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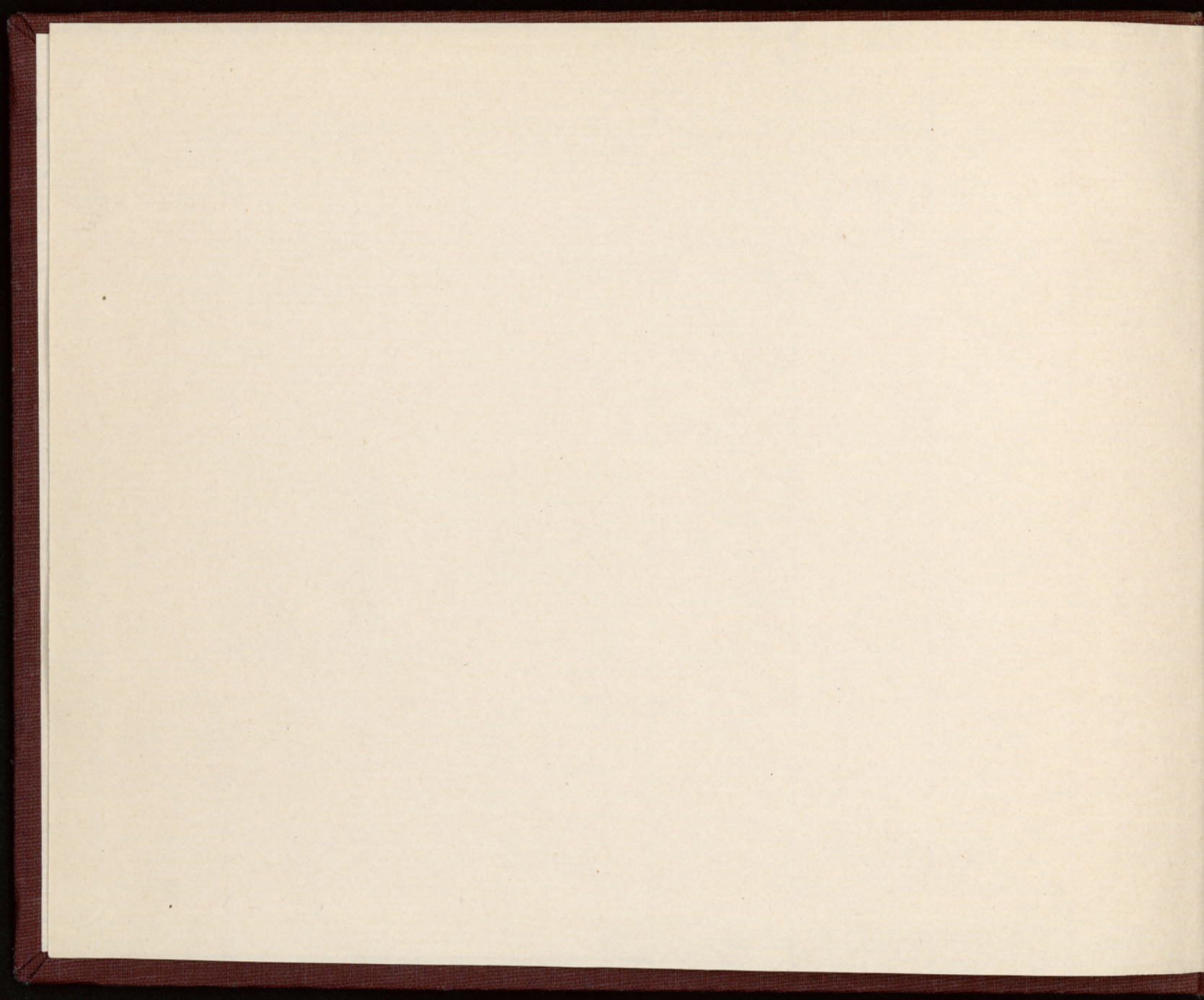
VF^o₄

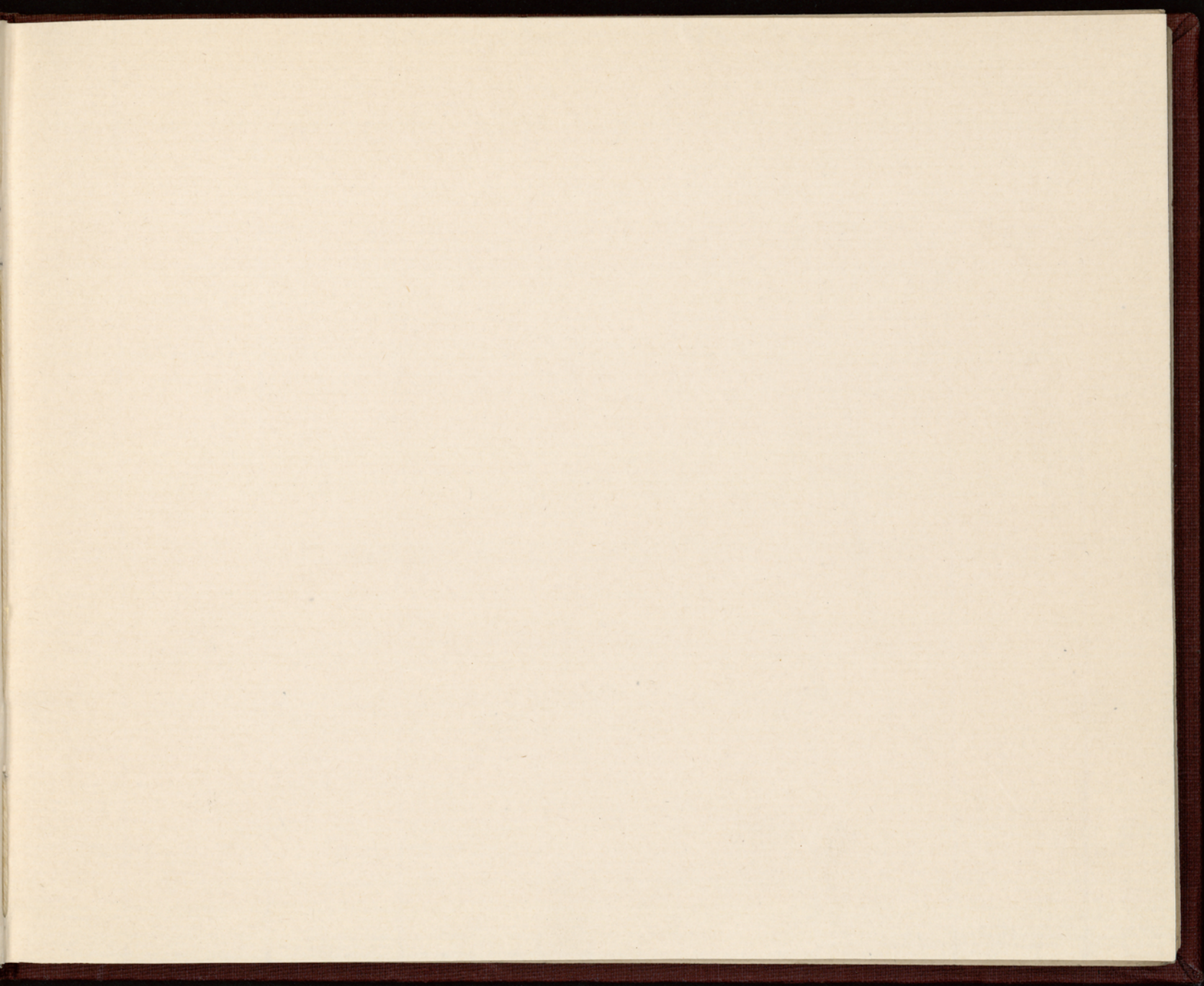
754^g

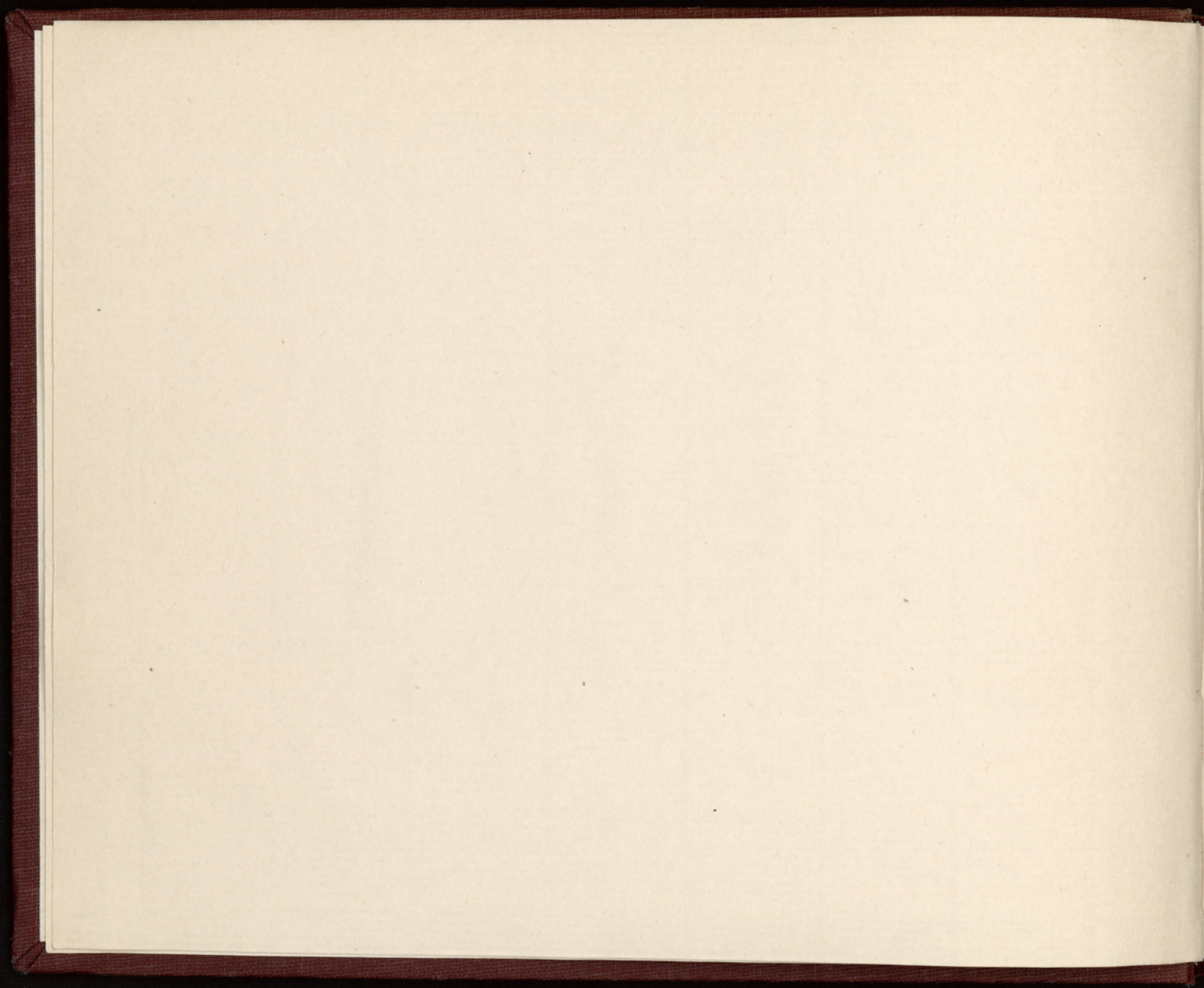
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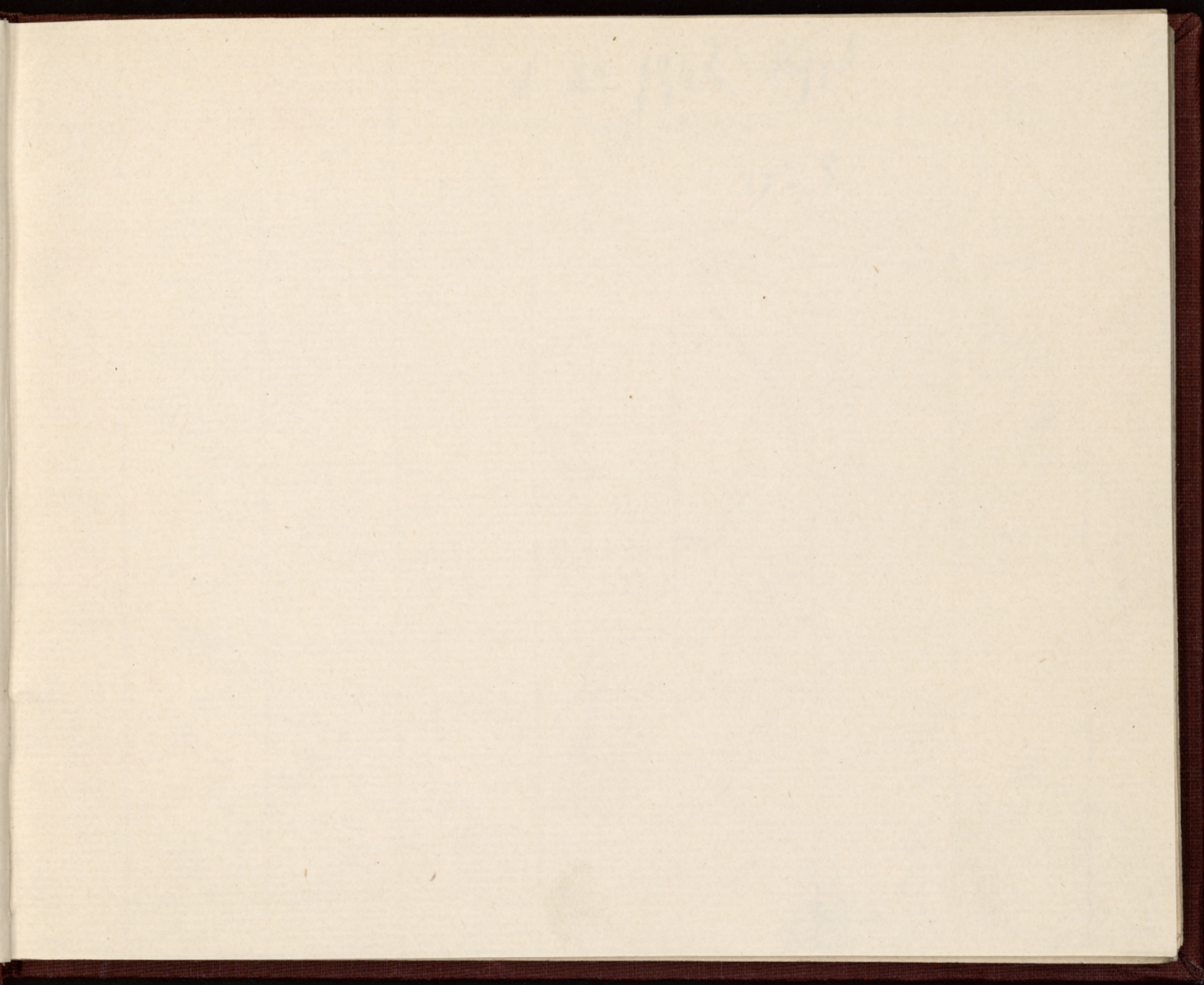










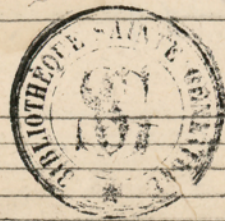
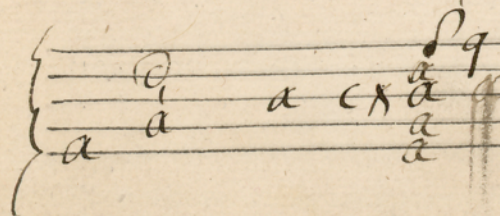
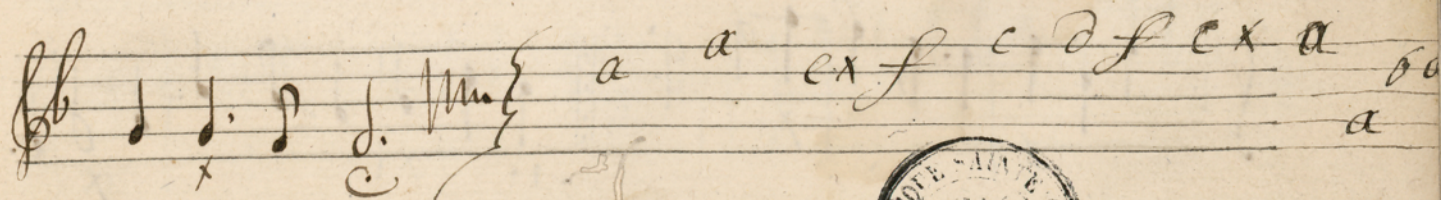
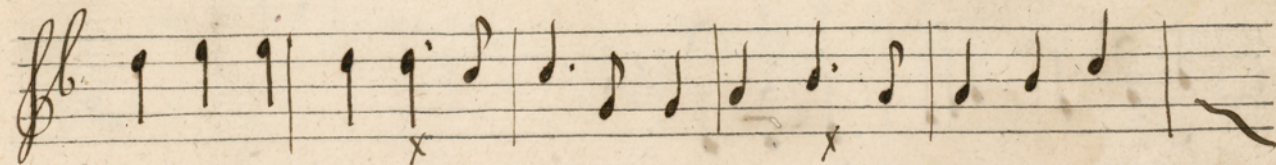
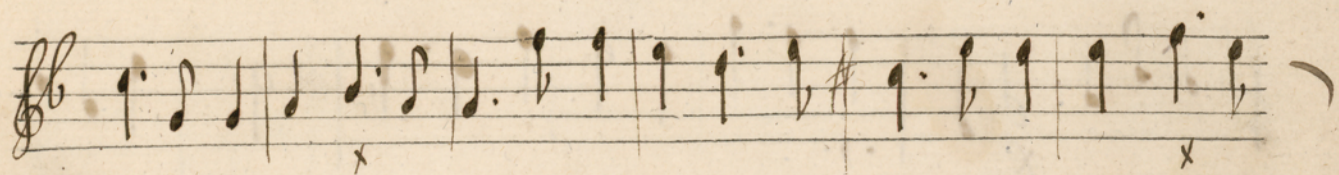
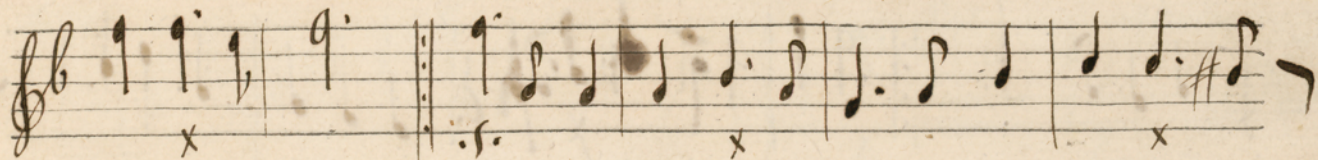
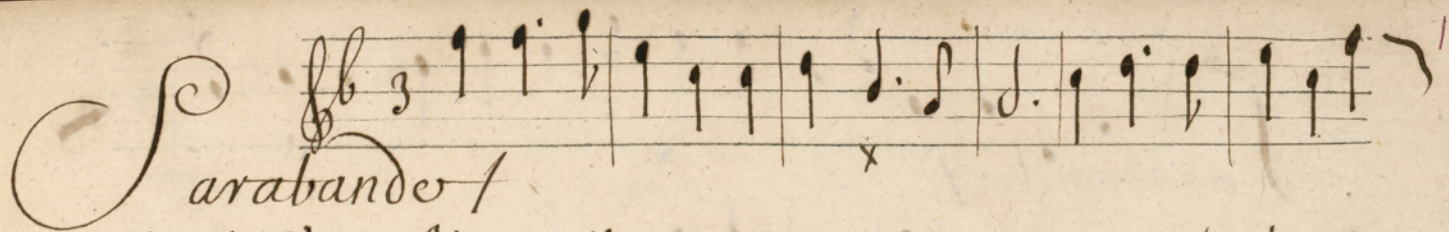


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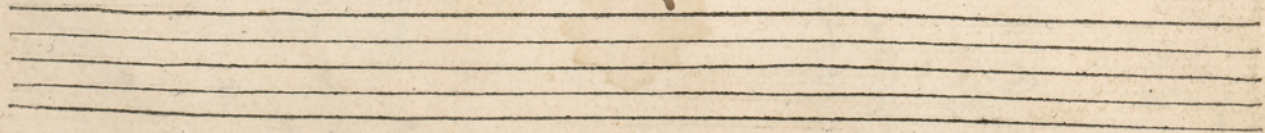
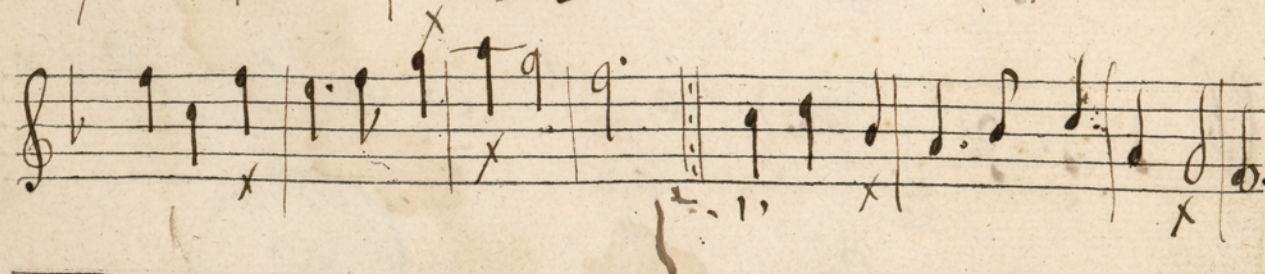
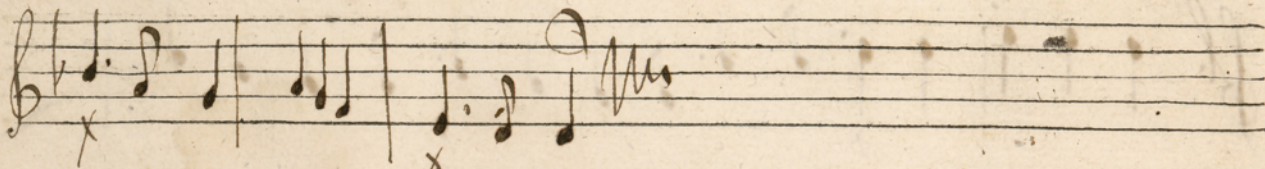
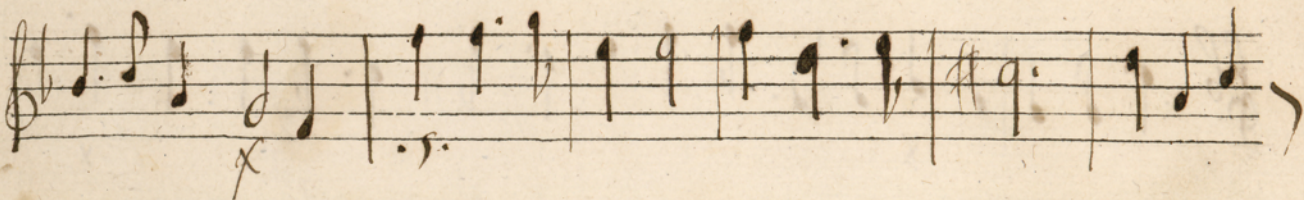
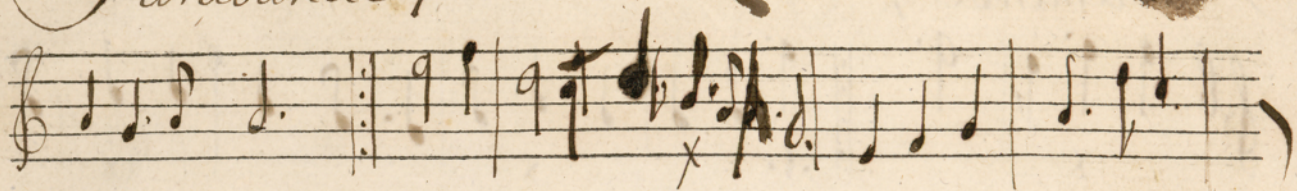
V 4: 754² suppl

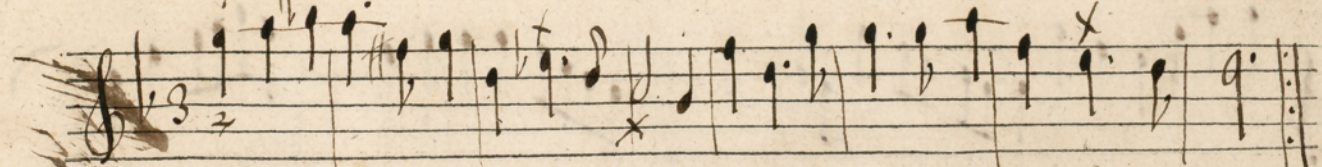
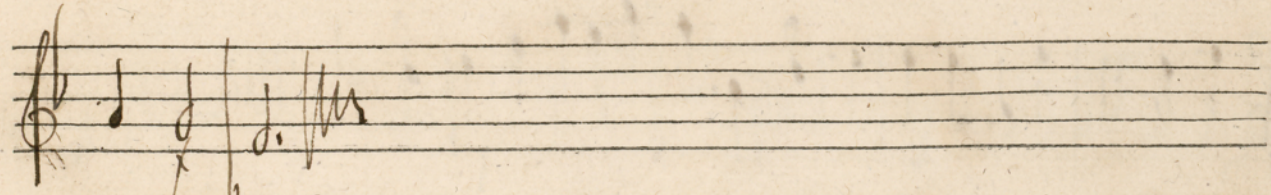
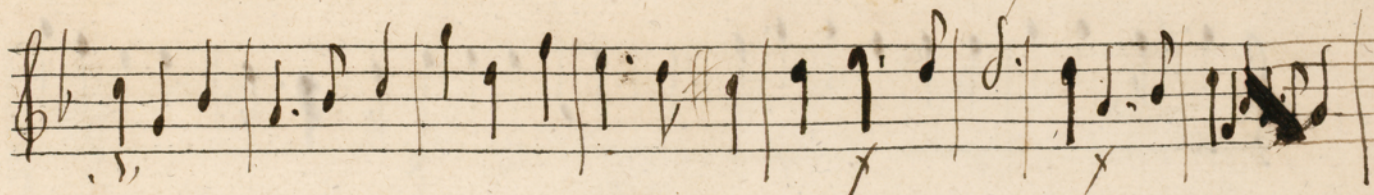
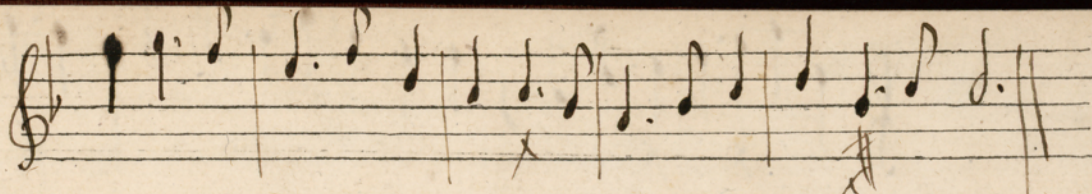
17^c 8.

Ben

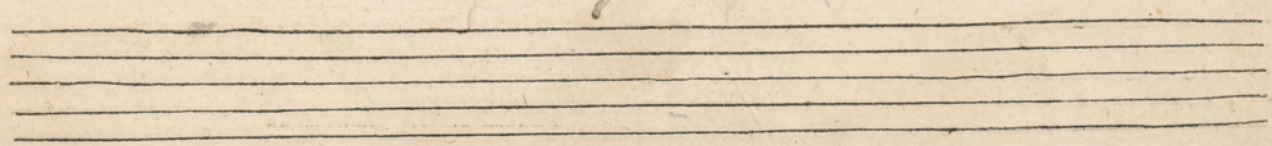
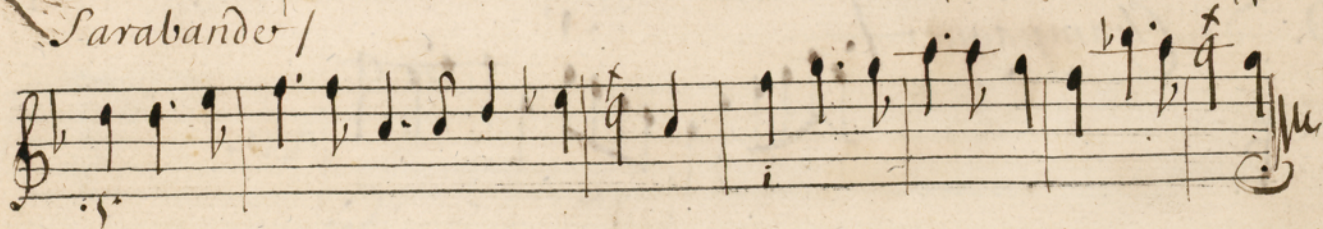


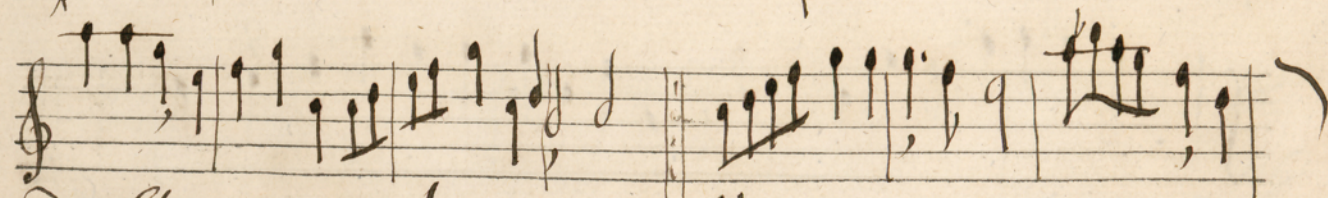
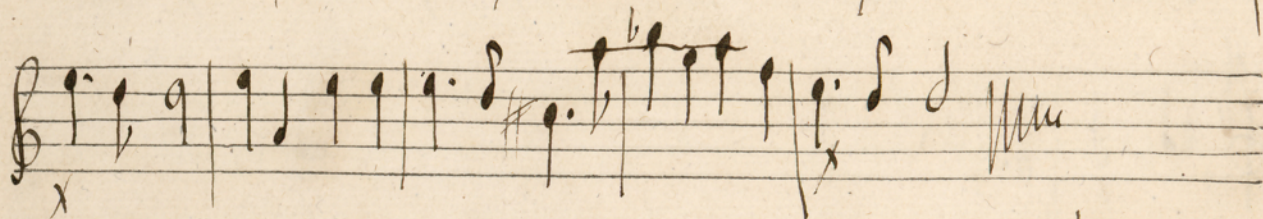
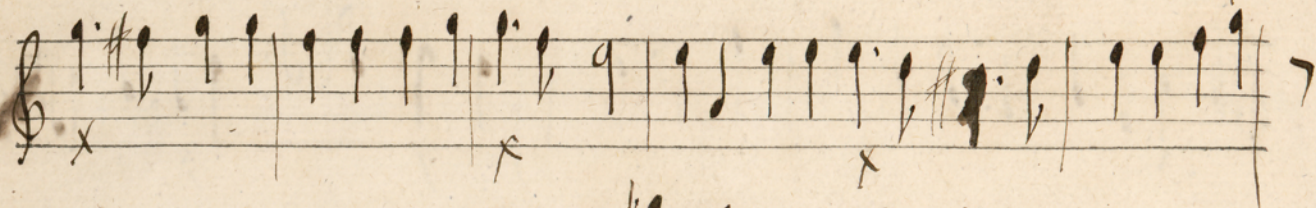
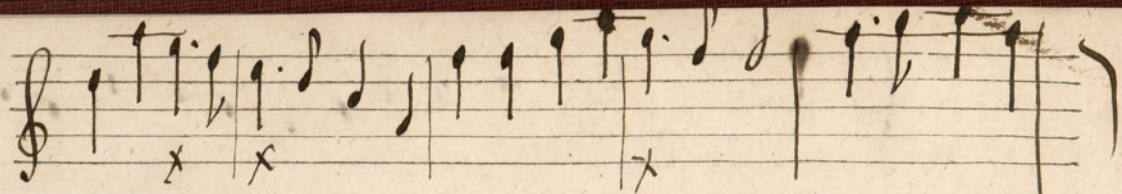
Sarabande



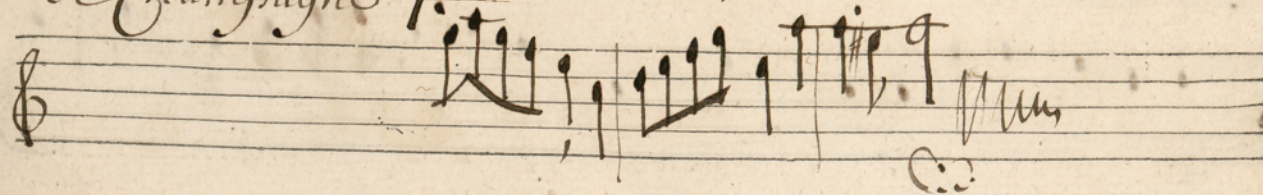


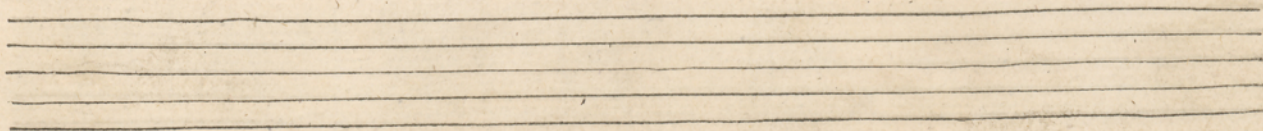
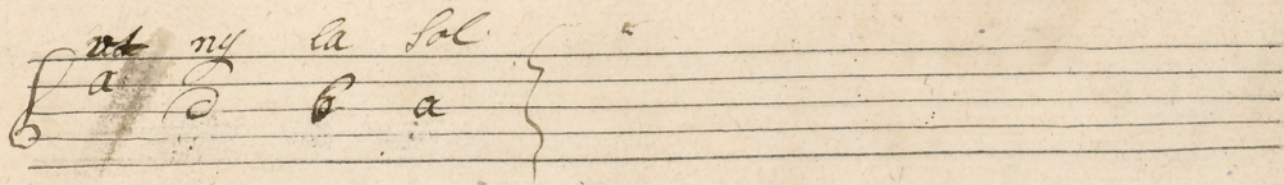
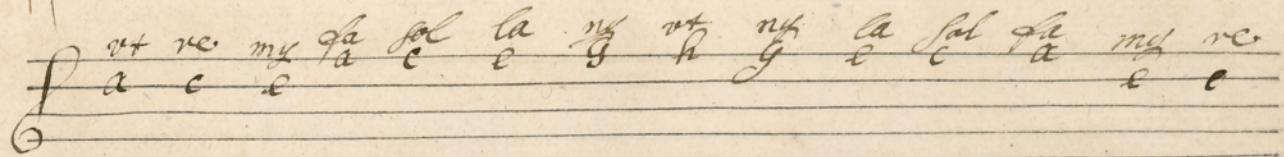
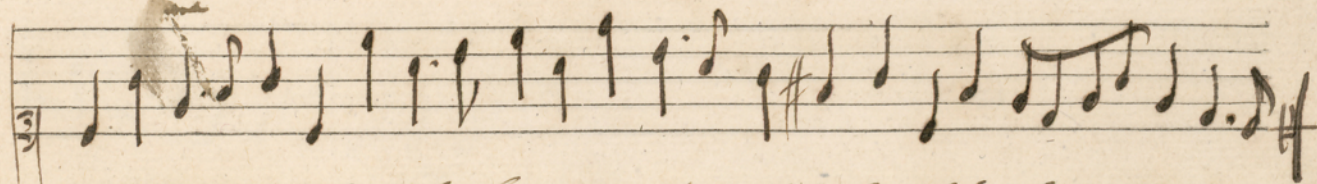
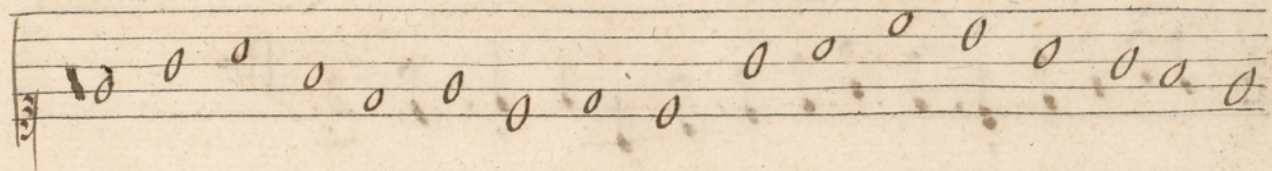
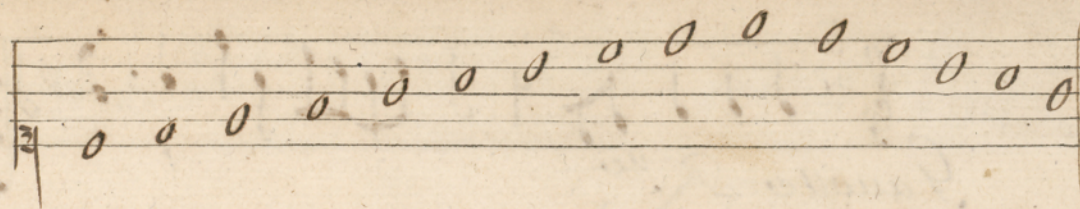
Sarabande /



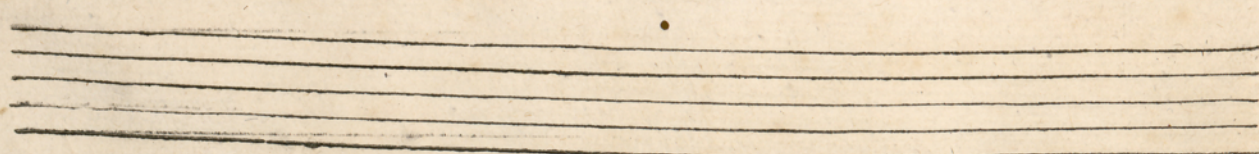
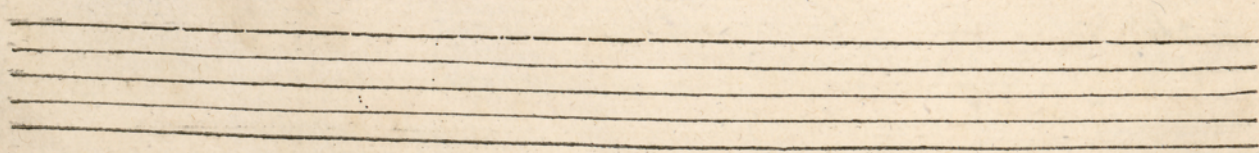
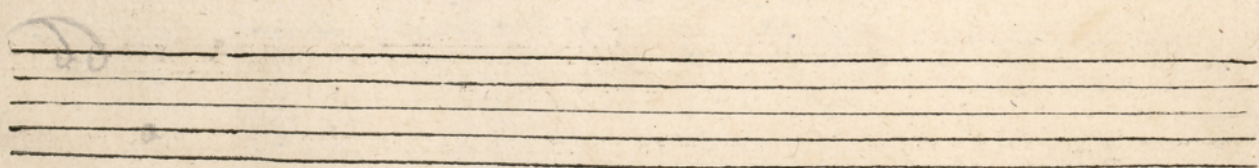
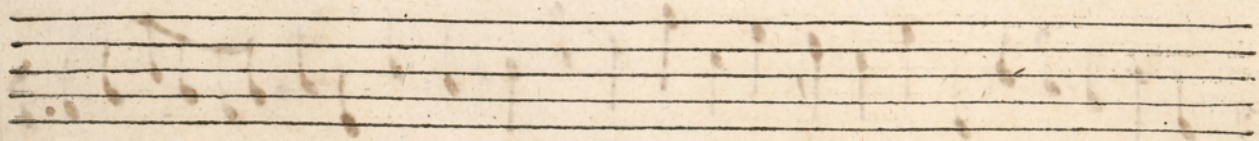
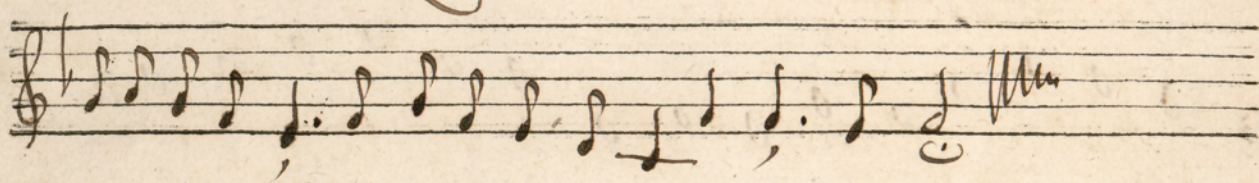
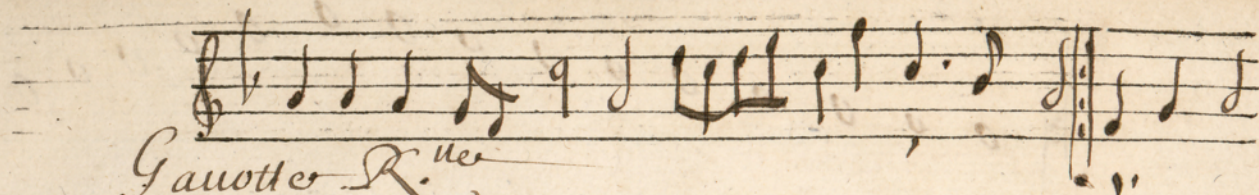


B. de Champagne /

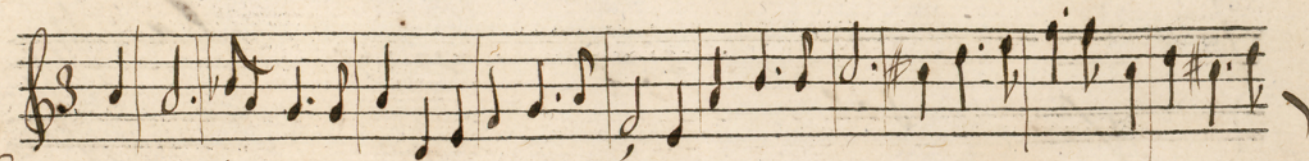
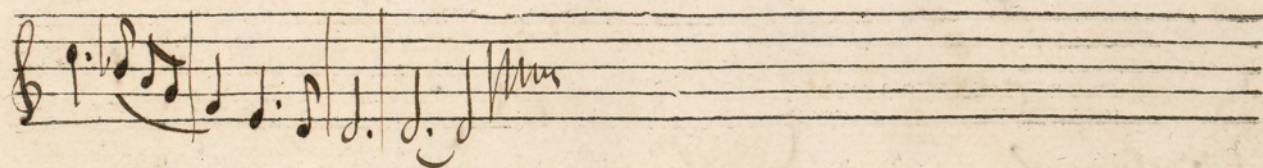
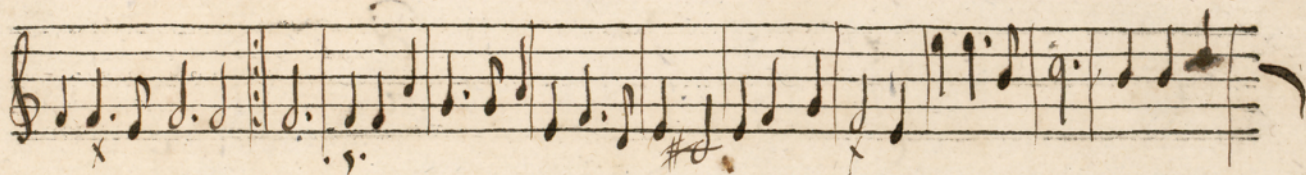
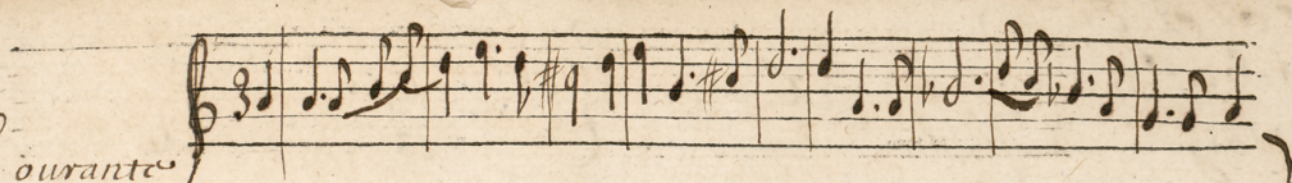




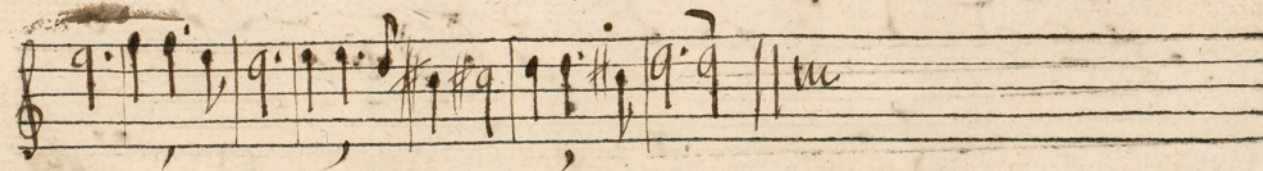
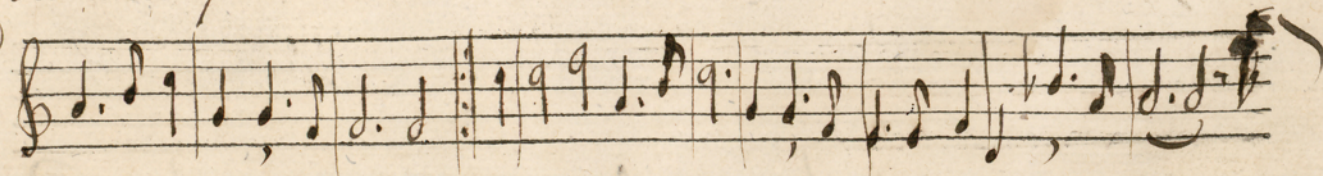
Gauche R. ^{de}



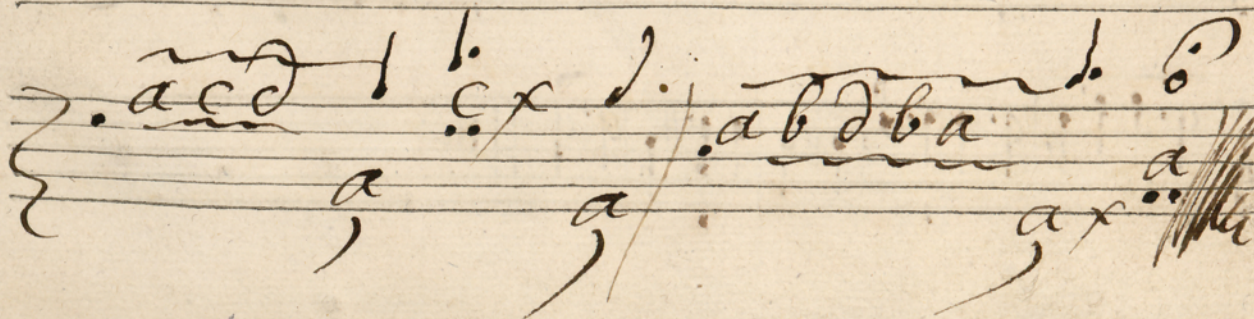
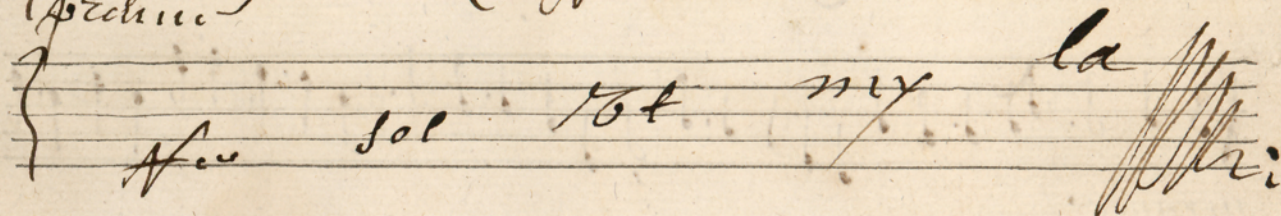
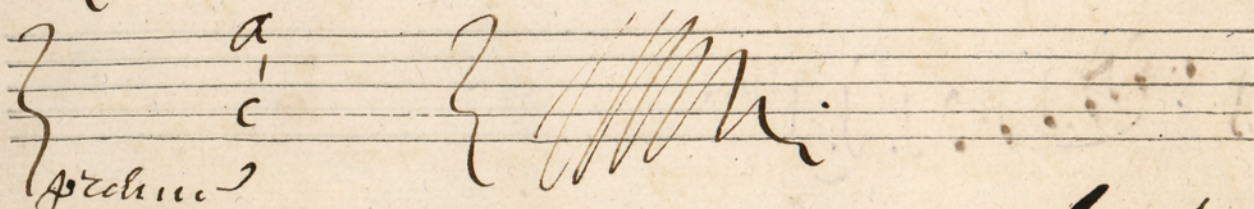
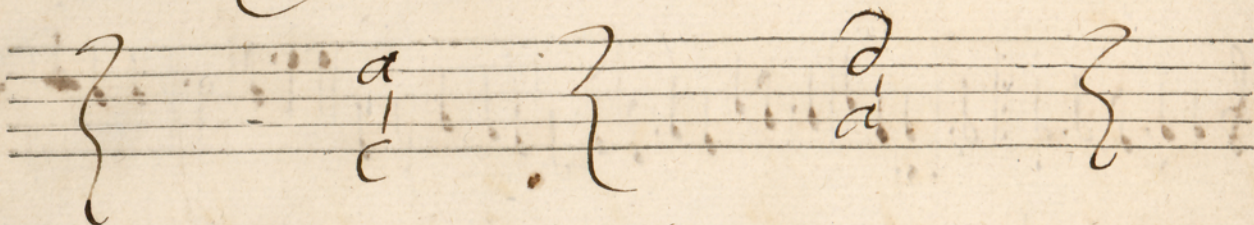
Courante



2 Courante



accorde de
guittebra ch
tonisoy



Straband 5

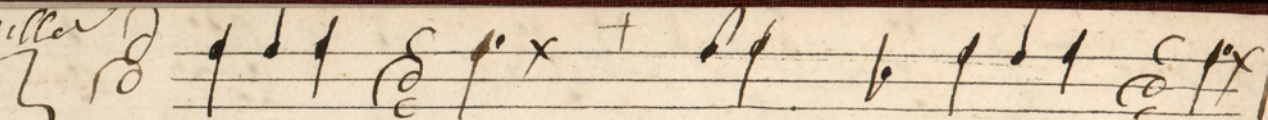
cy Je m'en bay ch et n.

cett pour pas se ma son tay

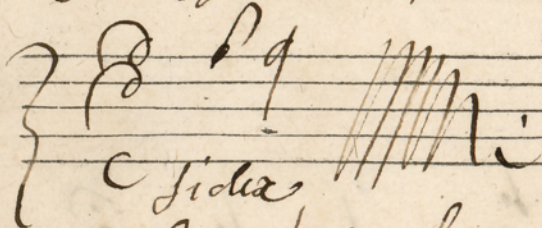
Je vous aime plus que moy même
 Et vous n'en faictes pas de même

Suictes

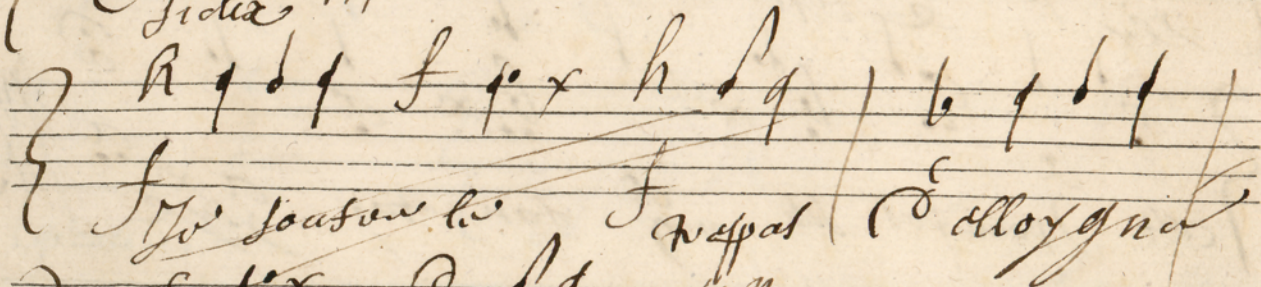
Paffaciller



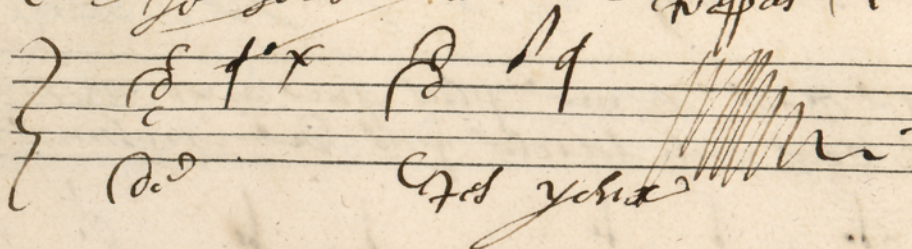
C. Salmes des Fes appas, Divins & pres



C. Salmes



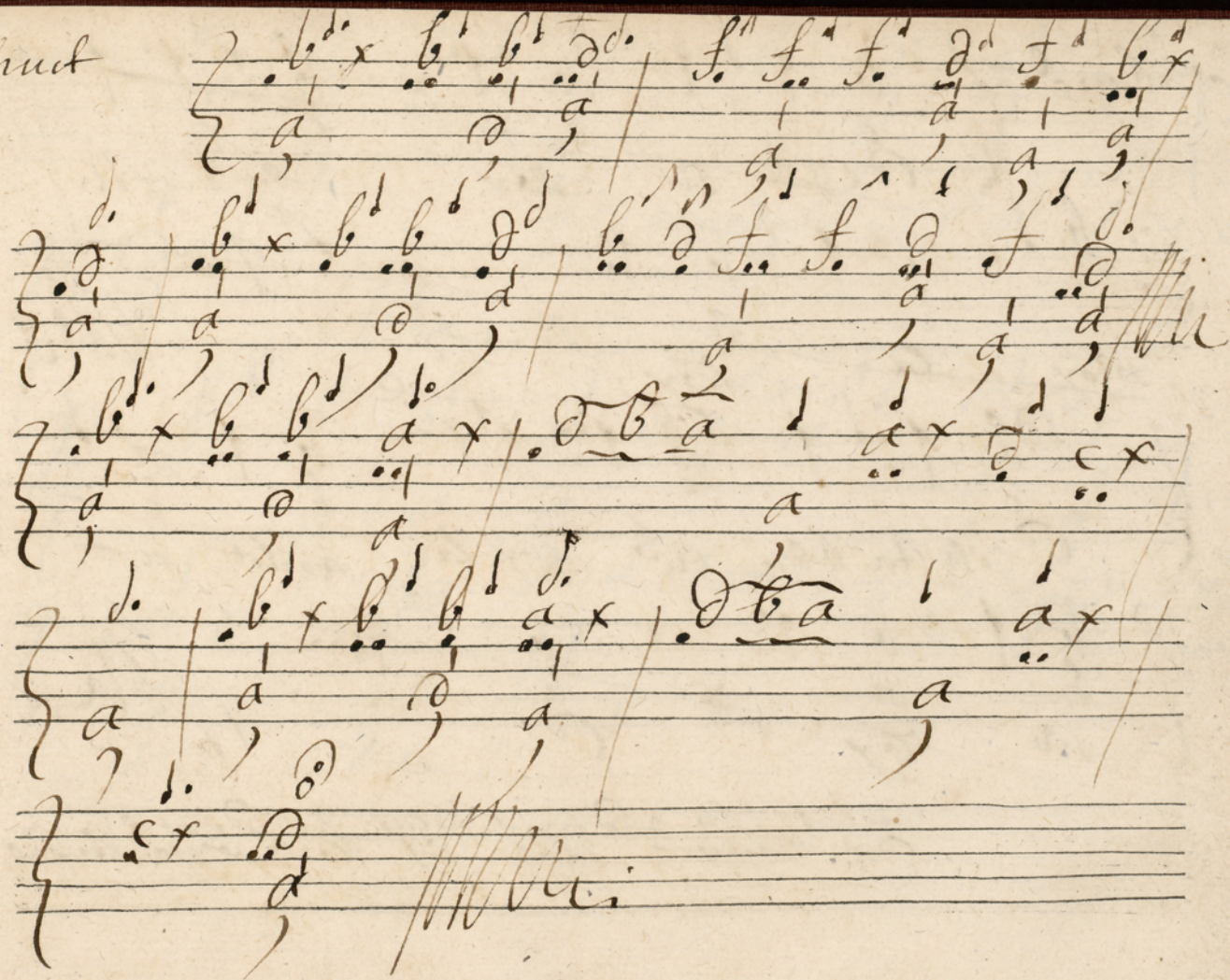
C. Salmes des Fes appas, Divins & pres



C. Salmes des Fes appas, Divins & pres

Je n'ay point de ly pour
te boucher. Diet se
que les diex. font
Je n'ay point de ly pour

March



Saraband

~~Échelle sur l'eau e ven
moy la toy e
C'est ta bague Ad qui la vient a
sur toy e~~

Plus que jamais plus que jamais
Des vœux sous les loix de l'honneur

Let Canav

Les expositions

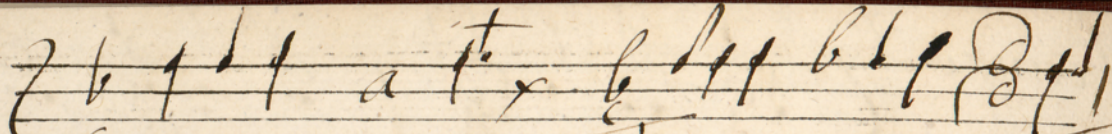
Soll den

La 111

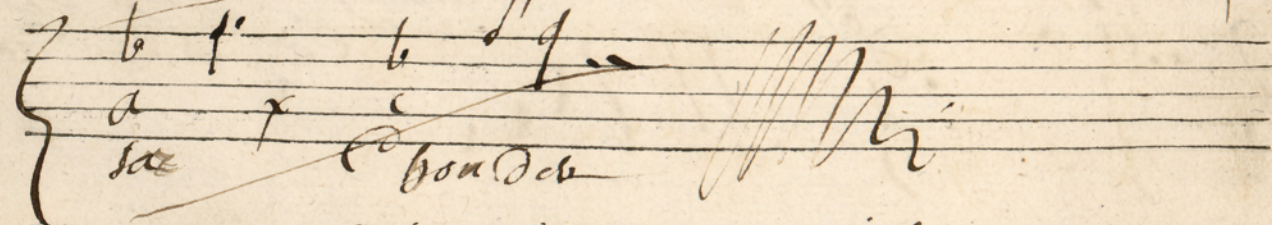
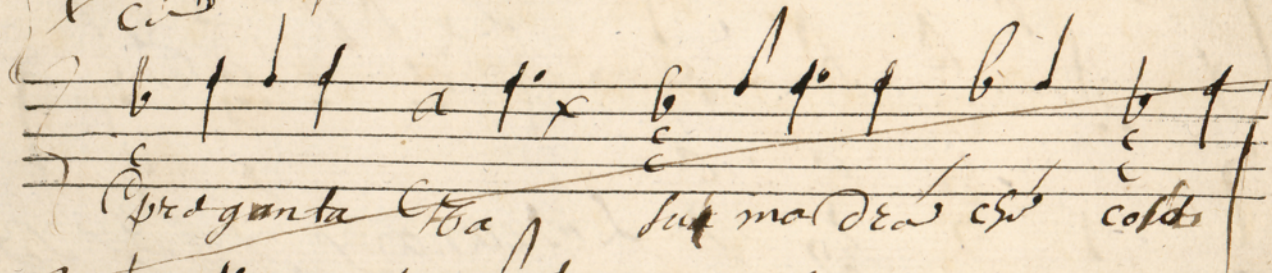
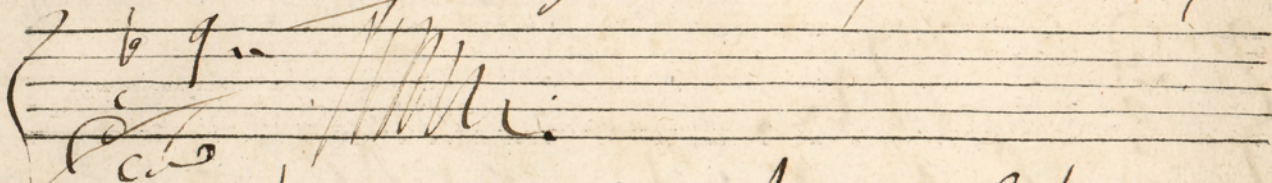
Le Journal

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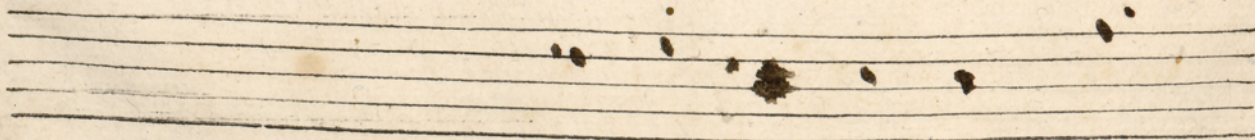
Pallacaillo
Chaymol



Onanix gna bonnyad. bayn paratan

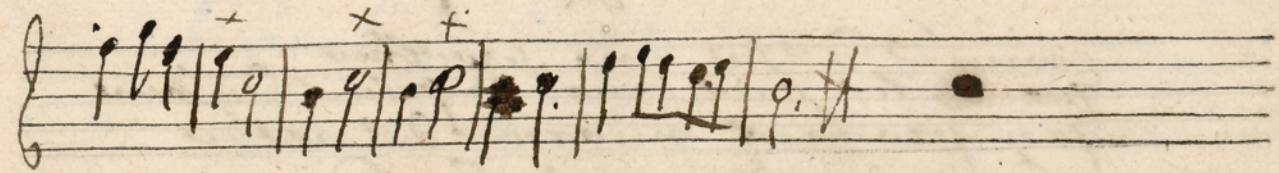
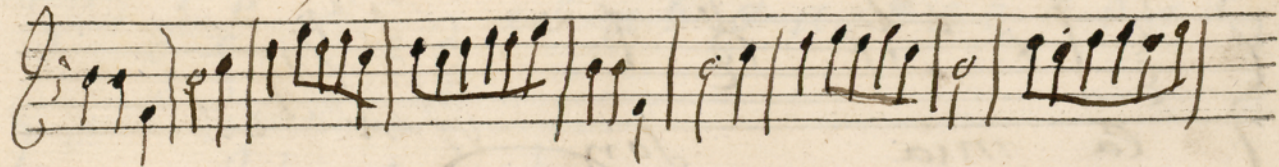
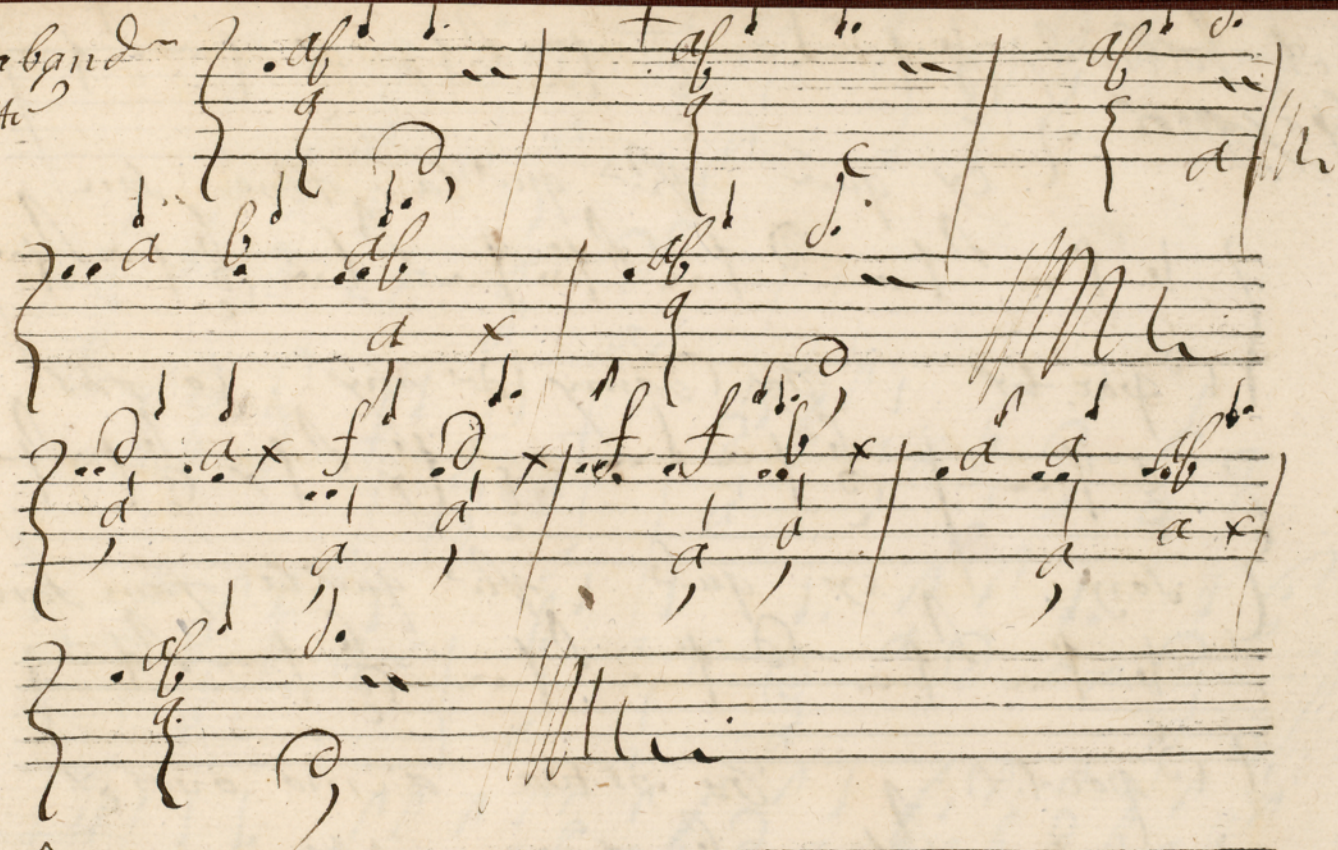


Chivib Chivib Chivib Chivib
pexlque dinton Cetera Regado mila



Sarabando
lento

8



Les folles de l'enfer + le diable le diable
Espagnol } cy qu'on s'en va la san san

le diable le diable le diable le diable le diable

Importez de l'Inde de l'Inde de l'Inde


le diable le diable le diable le diable le diable

le diable cy qu'on s'en va la san san

Importez de l'Inde de l'Inde de l'Inde

le diable le diable le diable le diable le diable
la mia soy

carrière de l'Inde de l'Inde de l'Inde
quand le diable s'en va la san san
qu'y parait mivail de nature
a d'ailleurs son mivail de nature

(y Sonnet)  9

Handwritten musical notation on a five-line staff, featuring various notes, rests, and a large 'C' time signature.

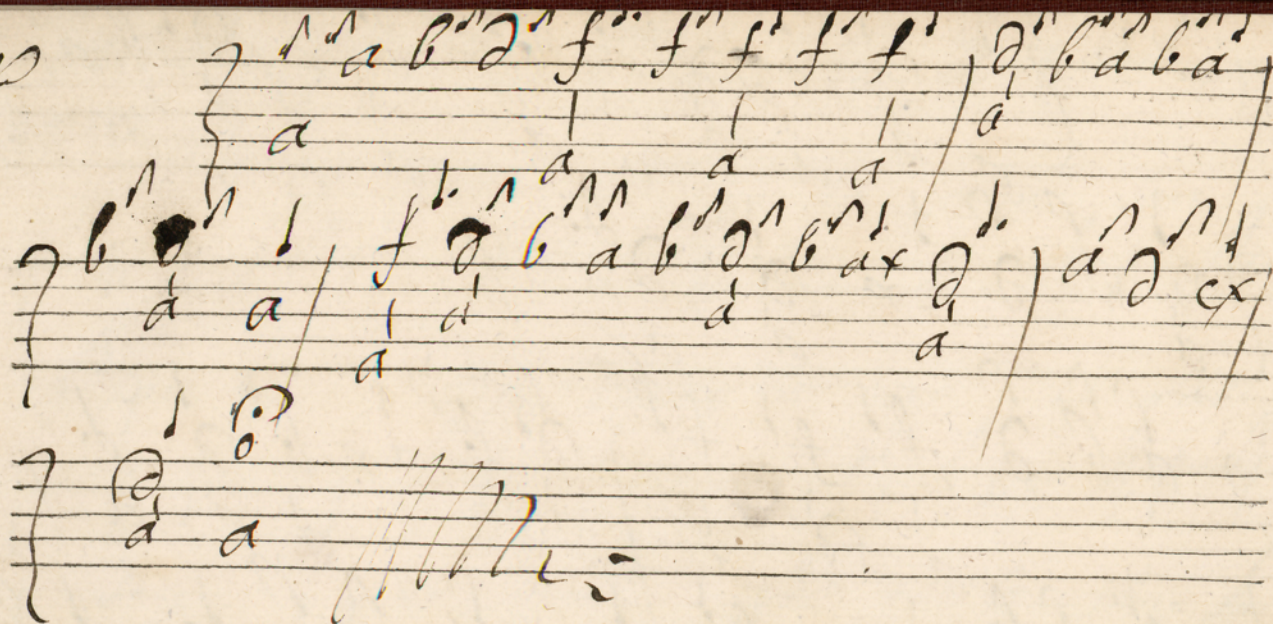
Handwritten musical notation on a five-line staff. The notation consists of various notes, including eighth and sixteenth notes, and rests, connected by beams. The ink is dark and the handwriting is fluid.

Handwritten musical notation on three staves, featuring various notes and rests.

diminuendo

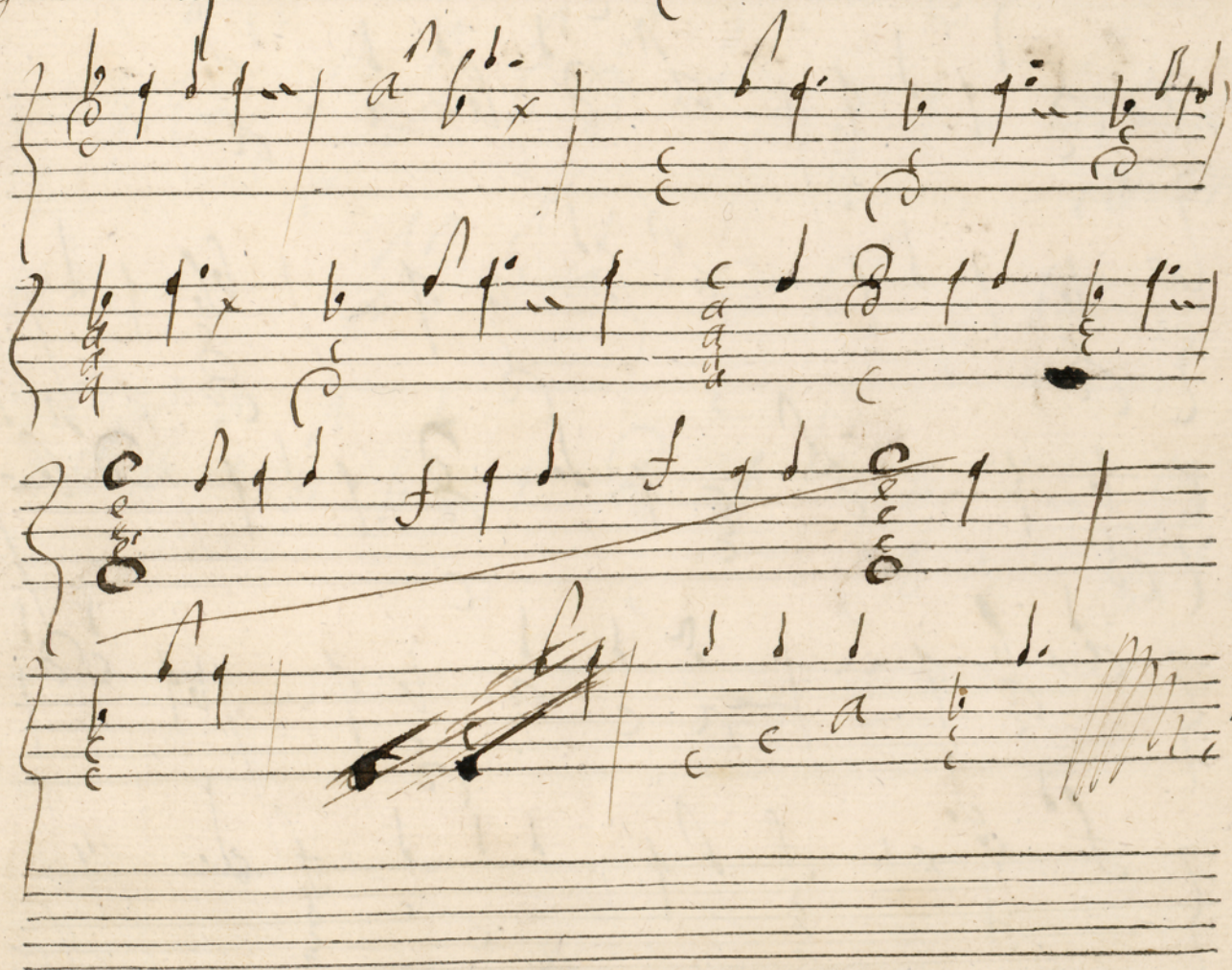
Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with 'a' and 'd'. The staff ends with a double bar line and a fermata.

Lucia

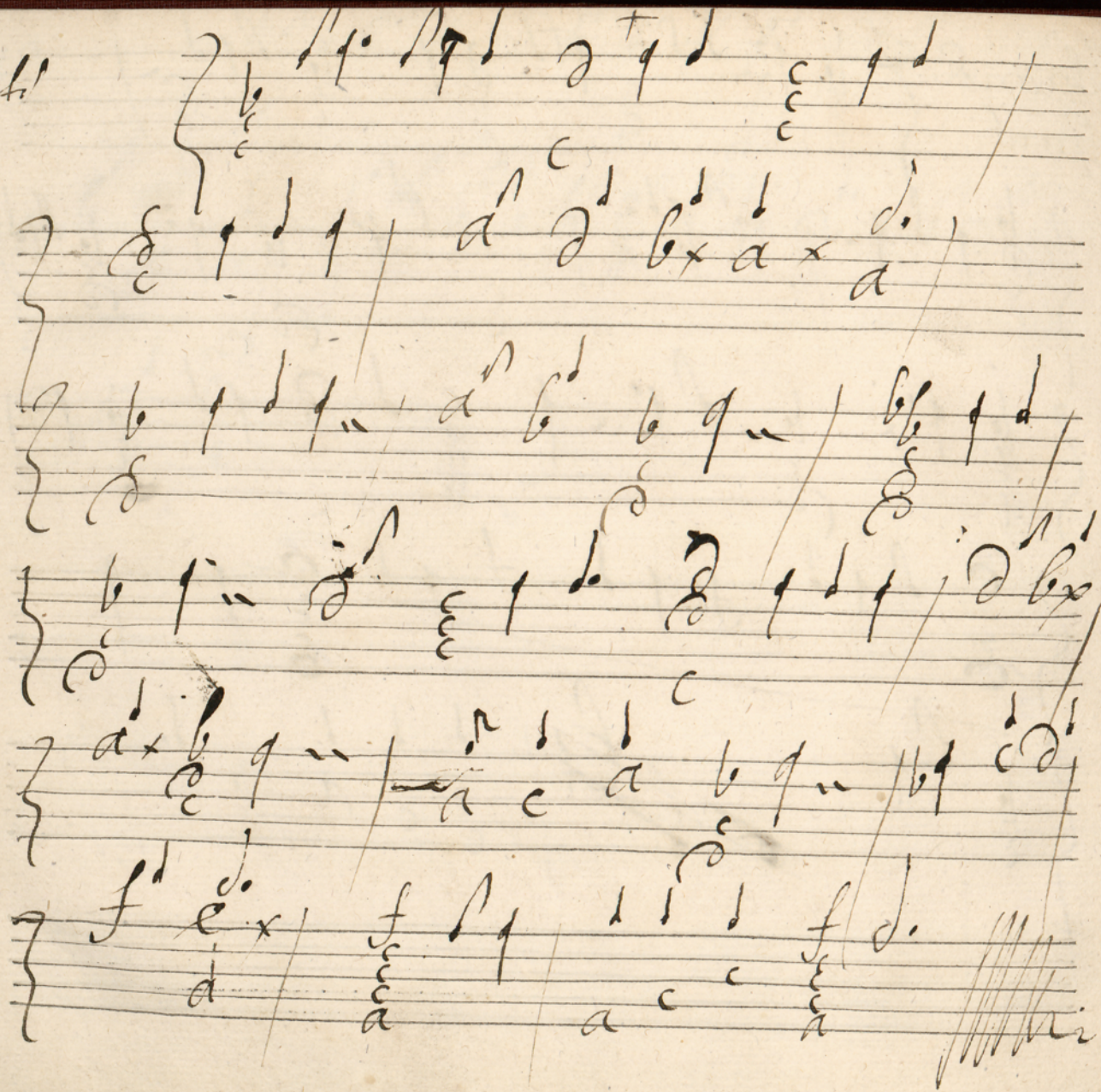


allemand
Daquit

10



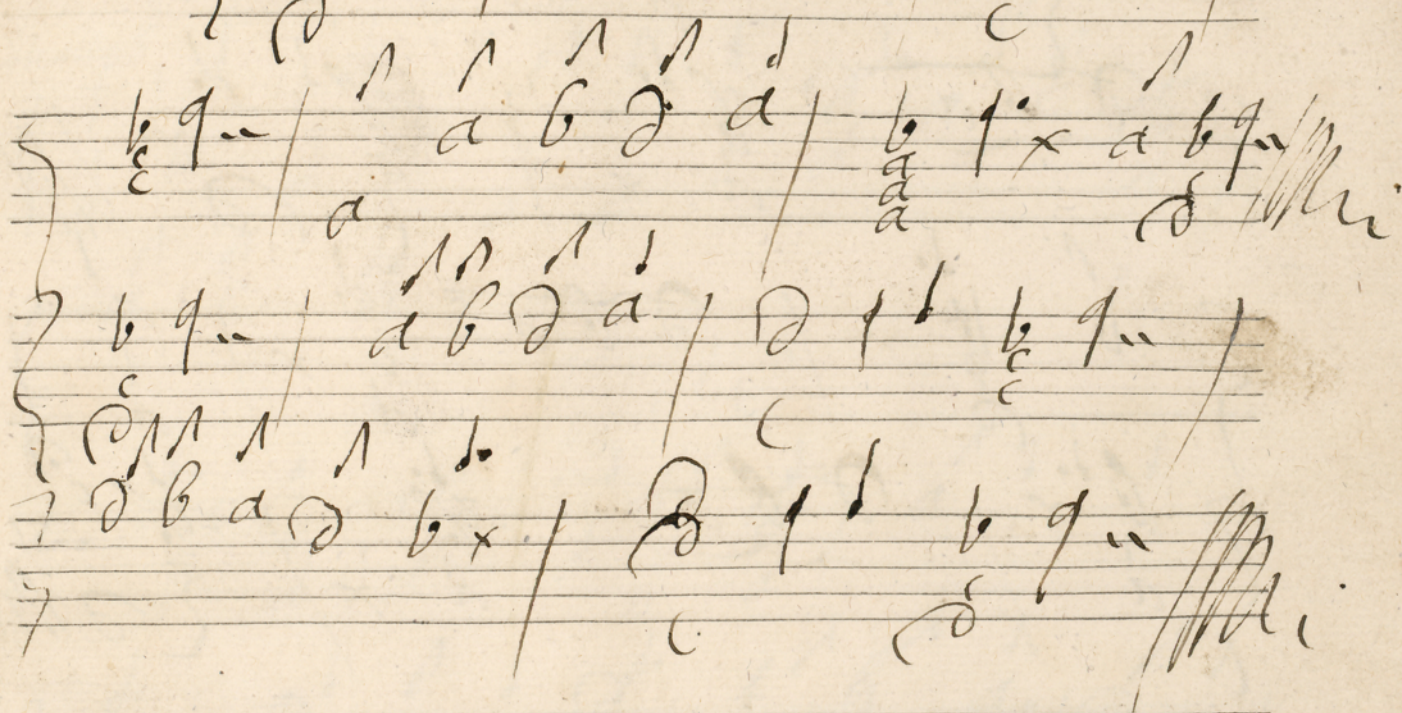
Smith!

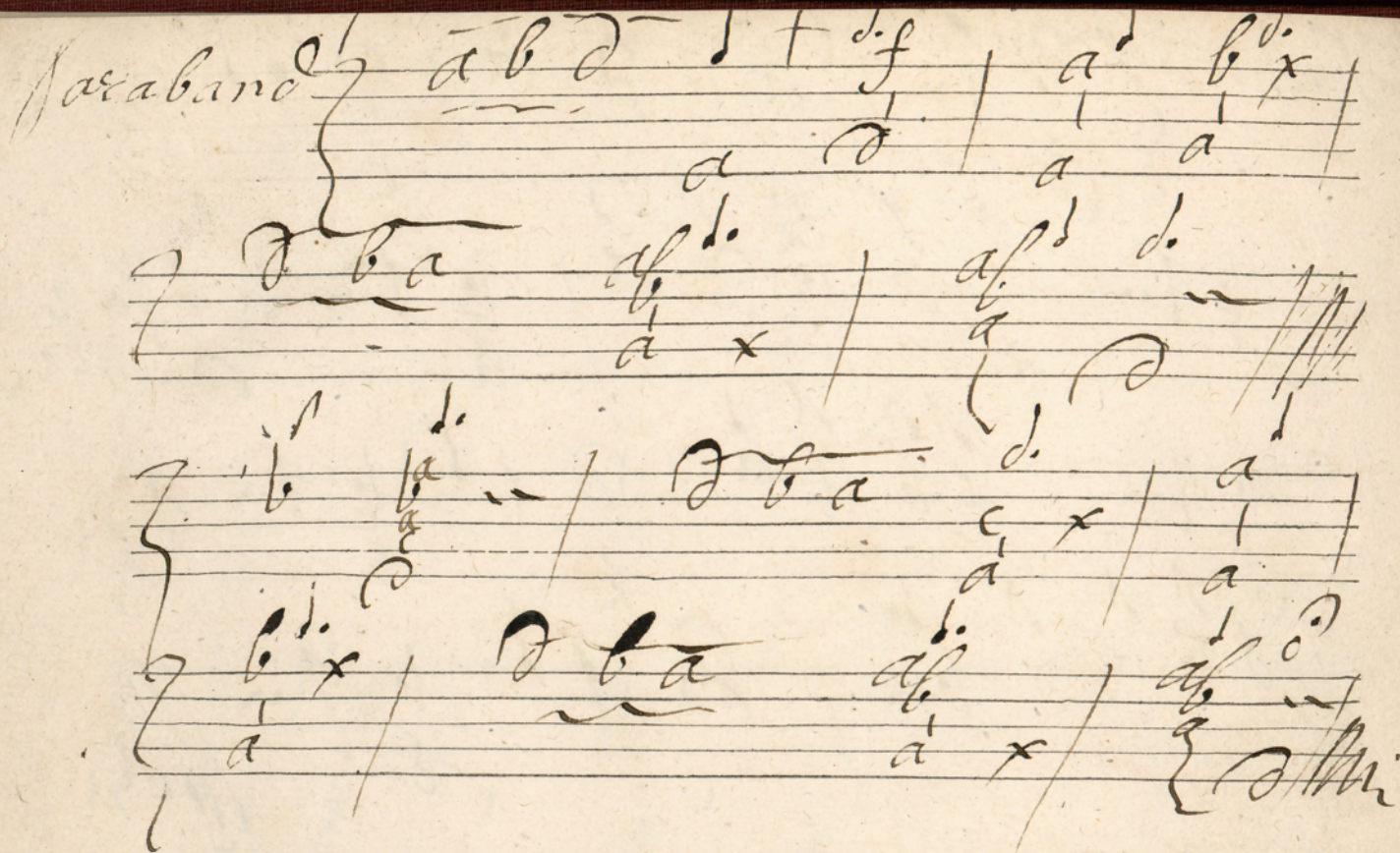


Passacaille 74 9-1 a b

Габриелъ №
69-1 а б

11

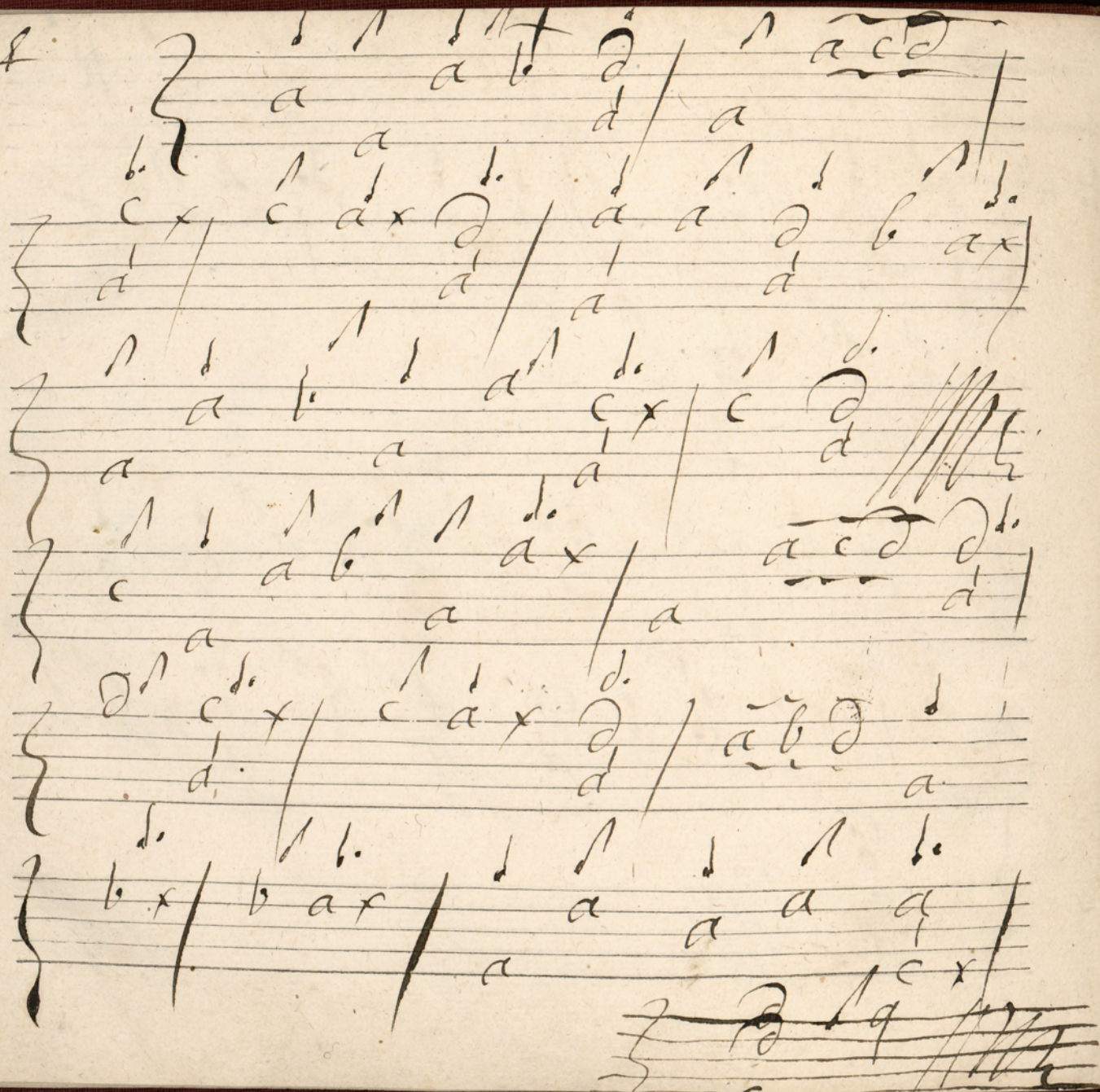




Gaillard
~~*nouveau*~~
Les Canaris

This is a handwritten musical score on aged paper. It features two main parts: 'Gaillard' and 'Les Canaris'. The notation is written on five-line staves. The 'Gaillard' part is written in a treble clef and includes various notes, rests, and accidentals. The 'Les Canaris' part is written in a bass clef and also includes various notes, rests, and accidentals. There are several measures of music, some of which are crossed out with a large 'X'. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some wear.

Gallat



Mahnnet

Il n'est rien de si tendre que le lui pour vous

The musical score is written on a six-staff system. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and accidentals. The lyrics "Il n'est rien de si tendre que le lui pour vous" are written across the staves. The score includes a variety of musical symbols such as "c", "a", "x", "d", "f", and "g" with flags, and rests. The piece concludes with a double bar line and a final cadence symbol.

Prelude

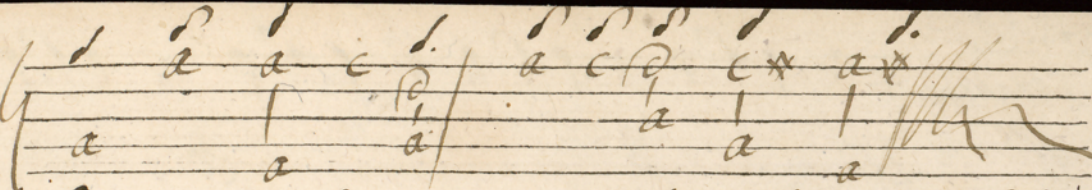
The prelude consists of three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The notes are written in a cursive, handwritten style.

Adagio

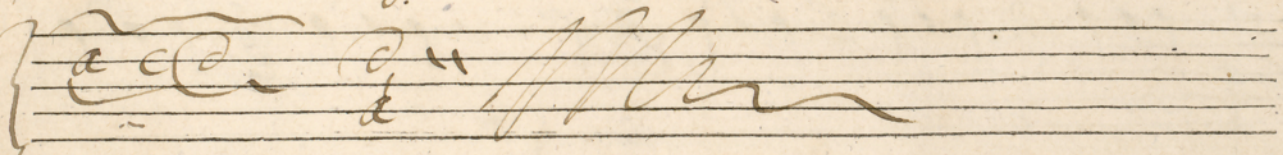
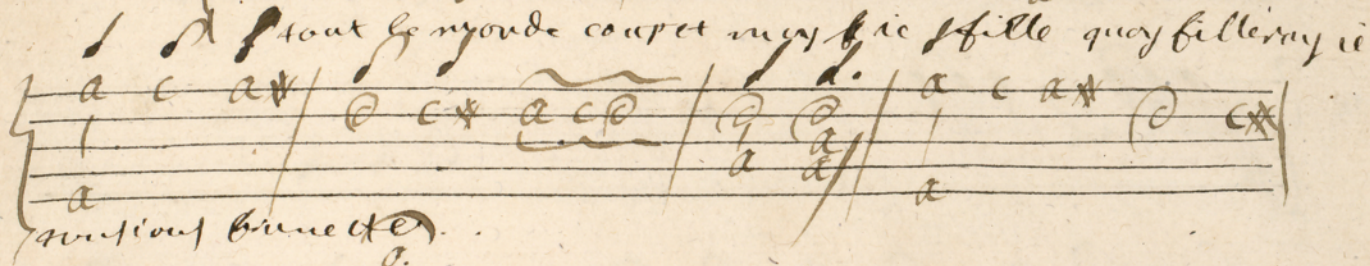
The adagio section consists of two systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The notes are written in a cursive, handwritten style.

mon ame. donnee de ferme silence
 Et mon Cœur saupire, sans ce cœur, Ma dir.
 donne a ma constance
 quelque récompense
 ma chère Cécile
 j'ouïssez m'aimer

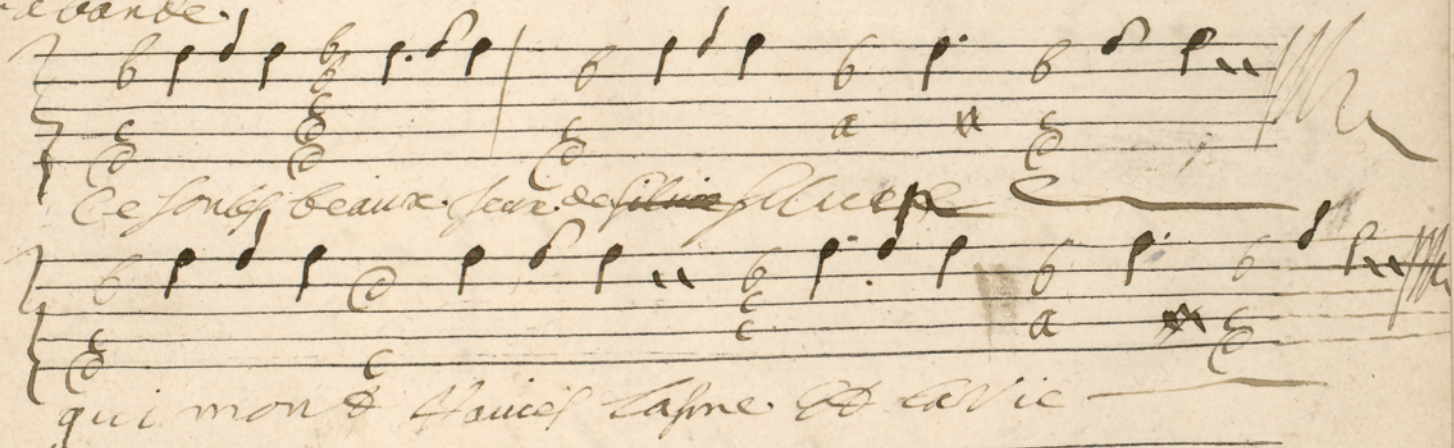
Gaillarde.
Bosnieenne.



111



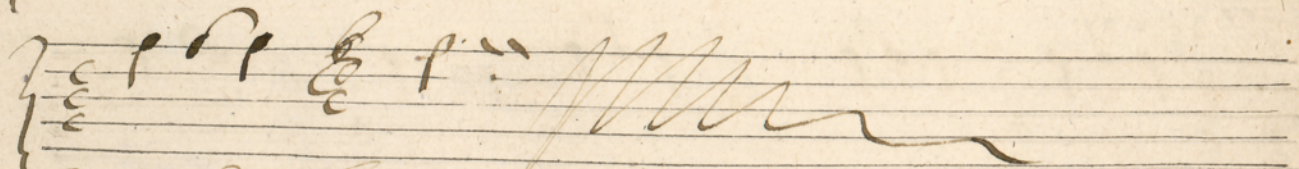
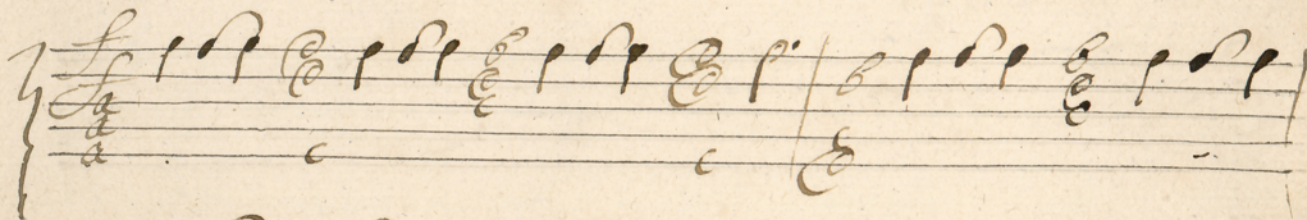
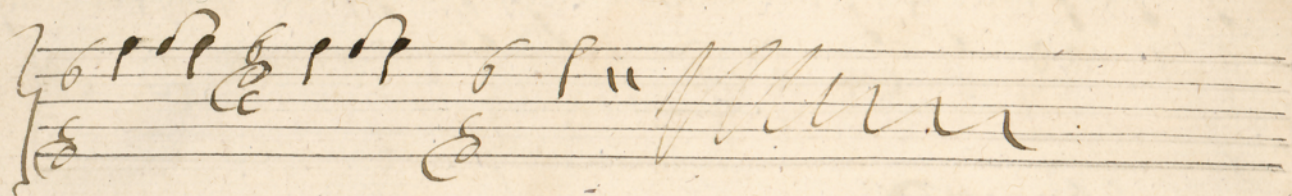
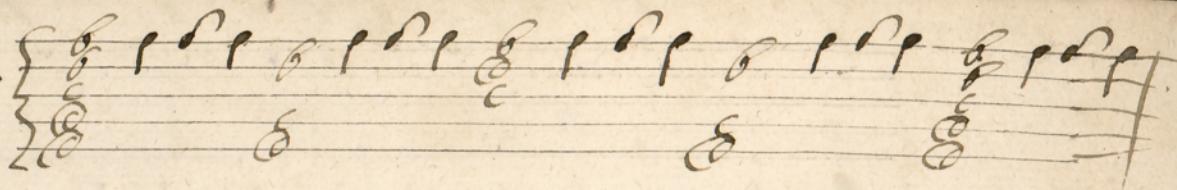
Sarabande.



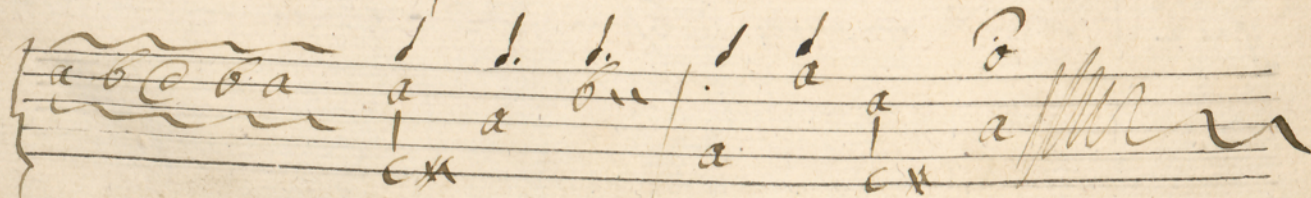
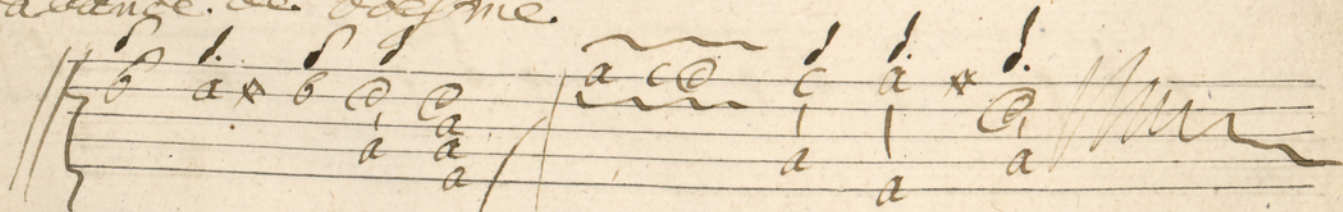
qui mon & d'aucun l'apne. & l'arvic

Chaconne.

a la Castillane.

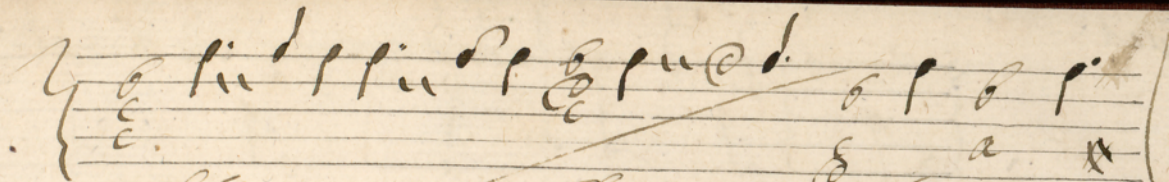


Variazioni. de. Bassme.

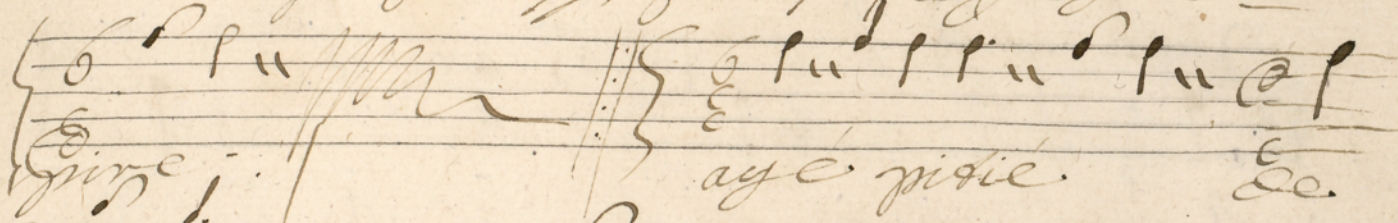


sarabande.

15

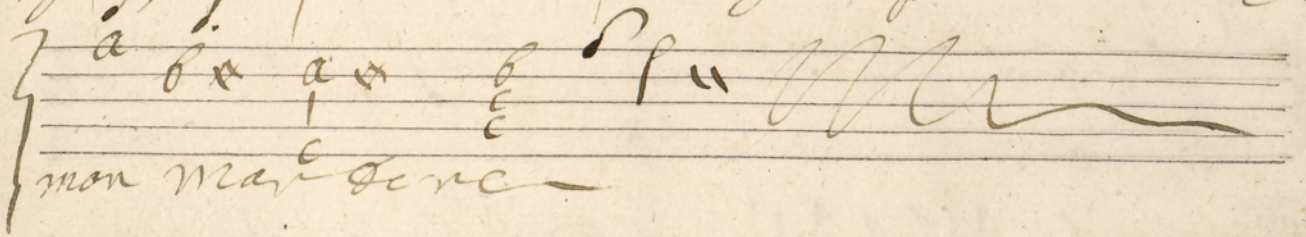


C'est pour toy Philis que se fan-

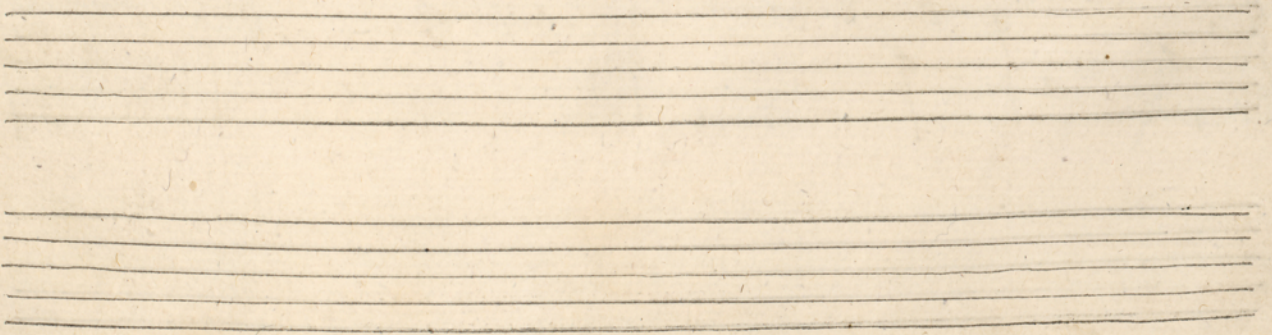
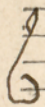


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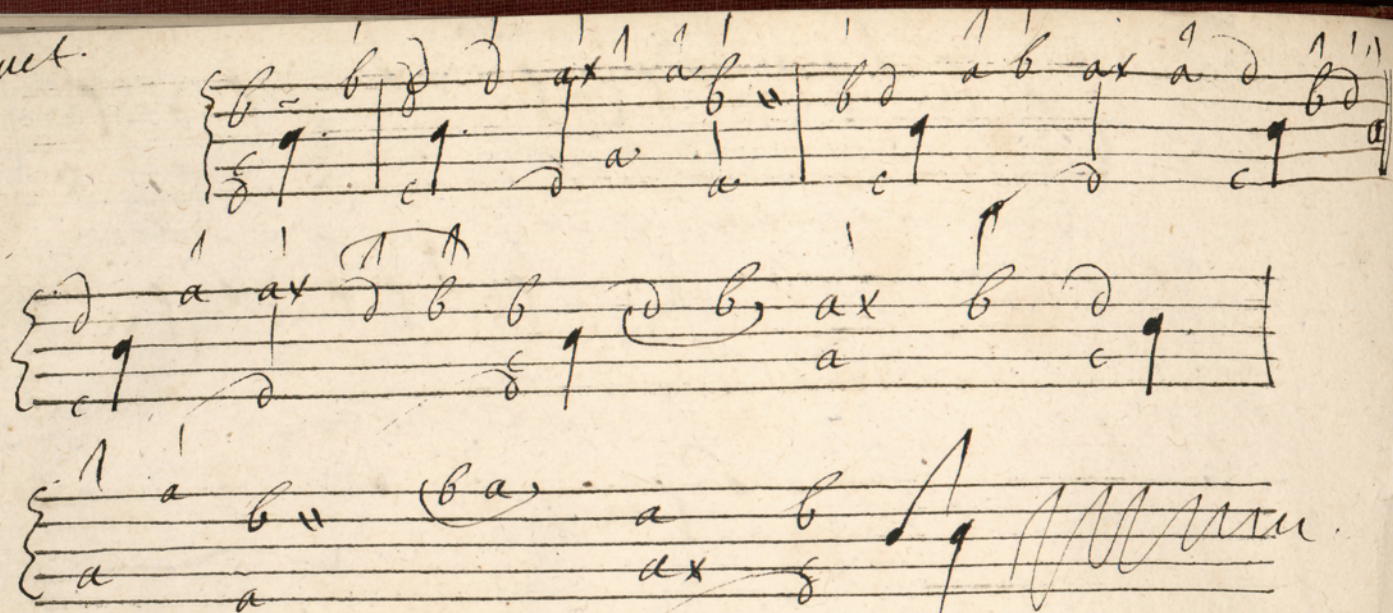
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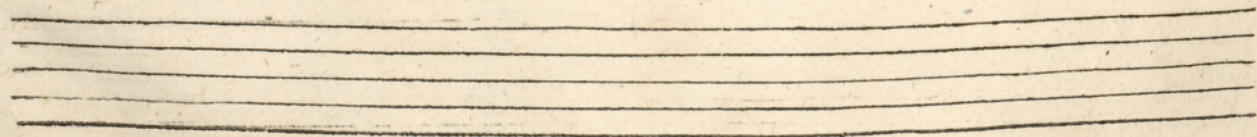
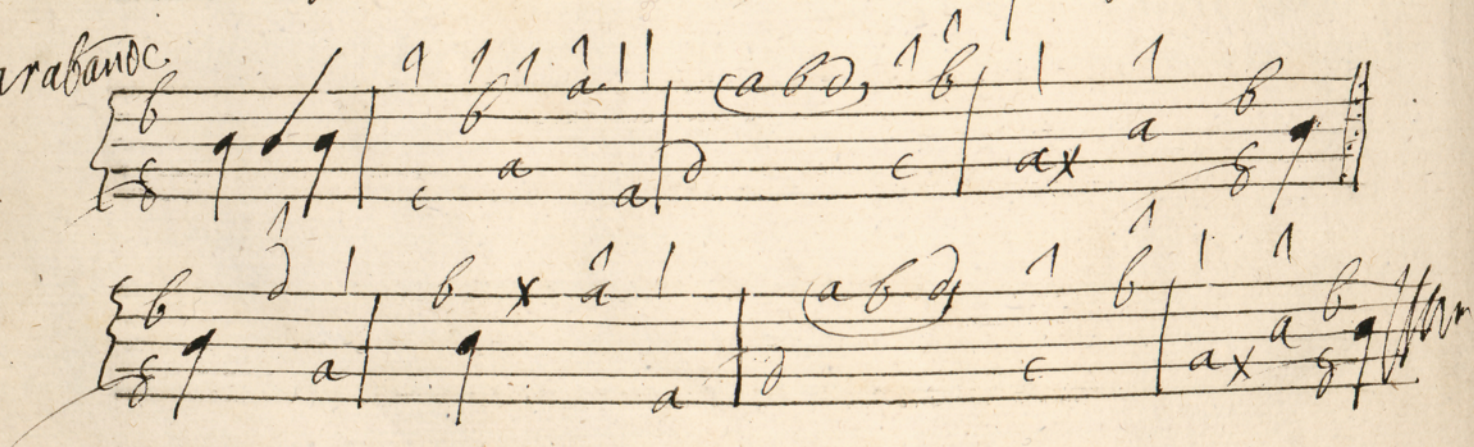
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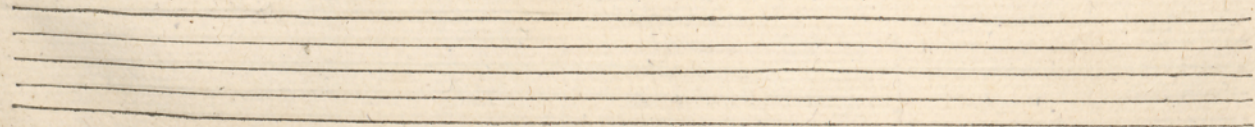
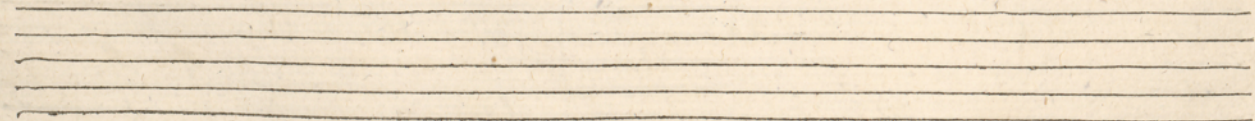
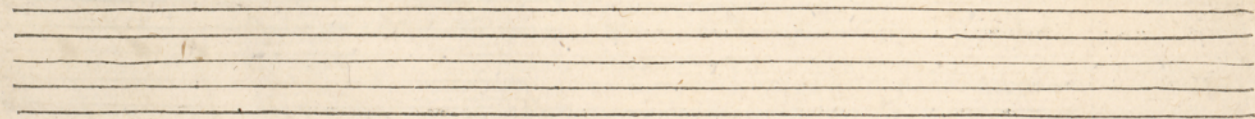
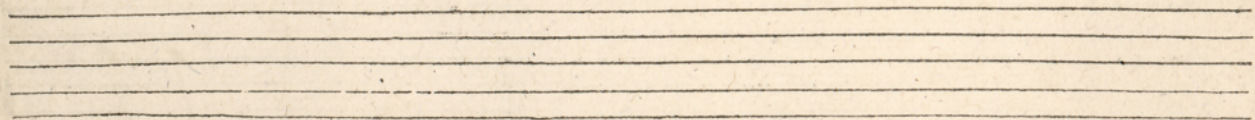
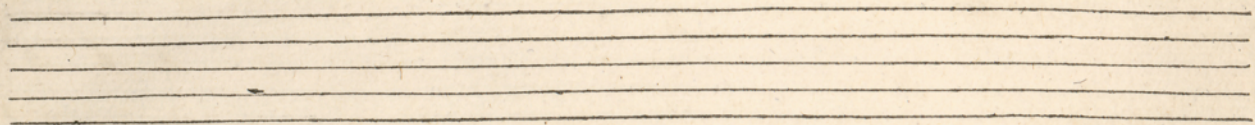
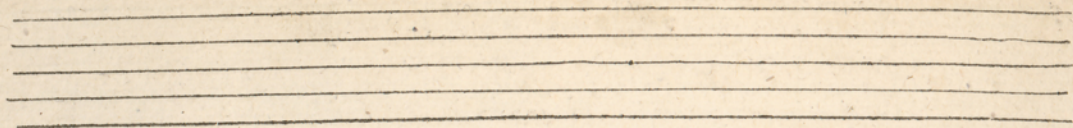
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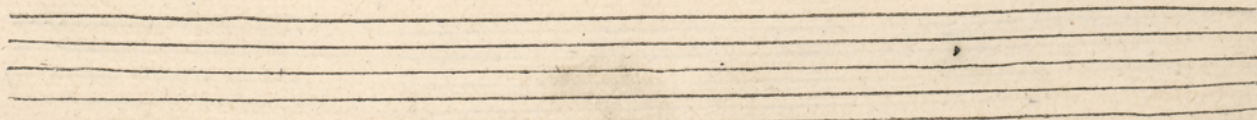
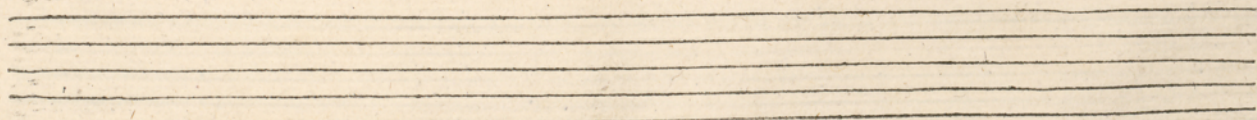
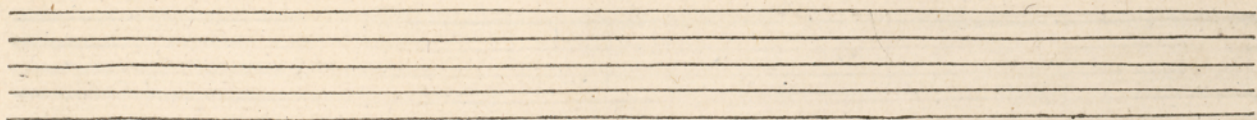
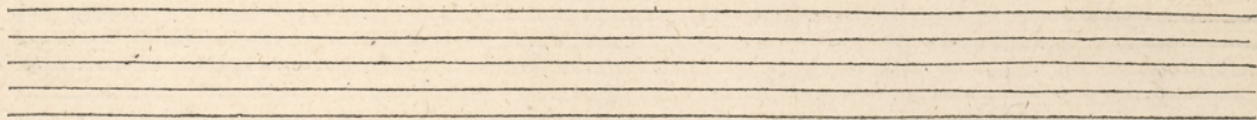
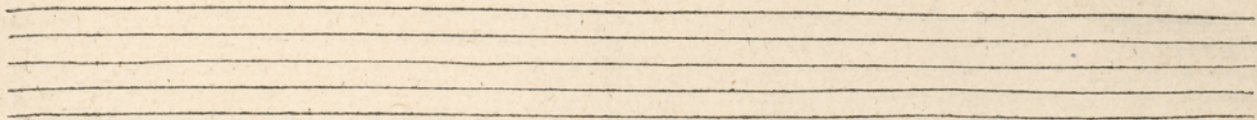
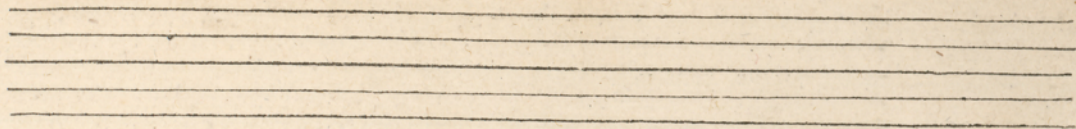
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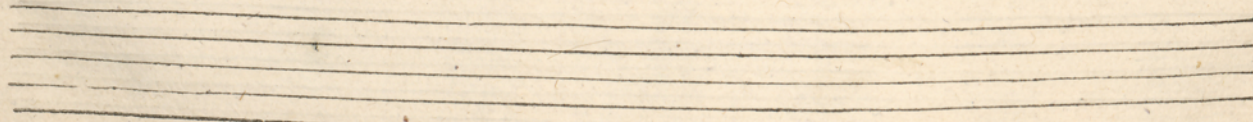
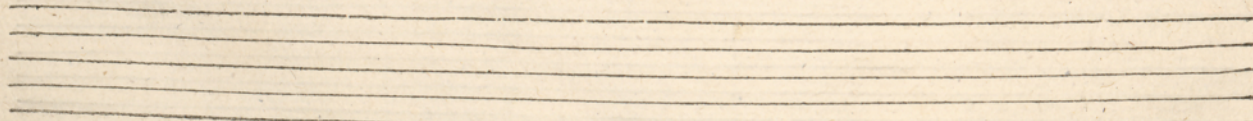
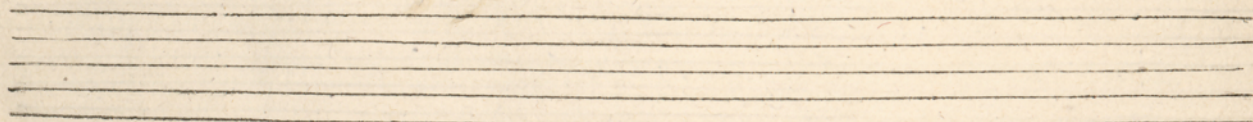
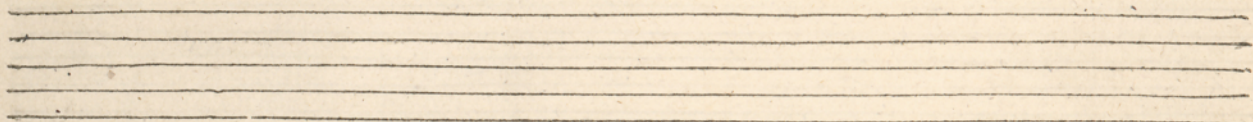
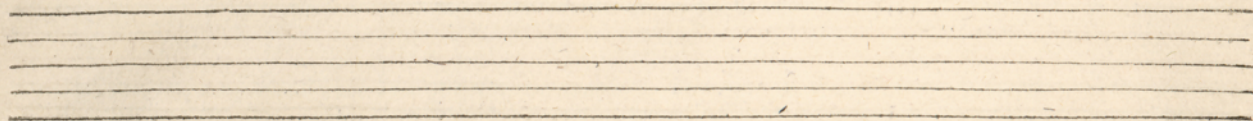
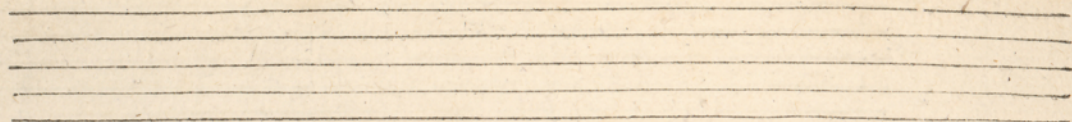
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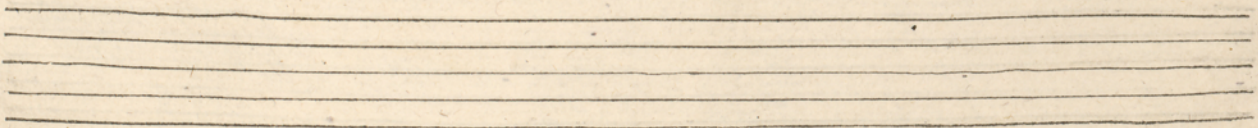
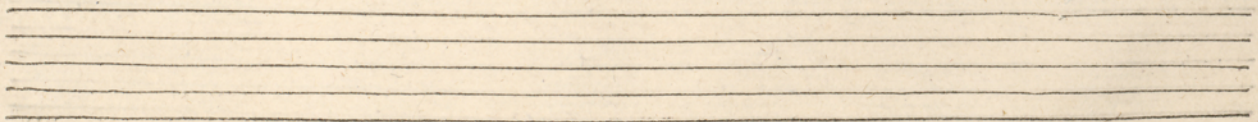
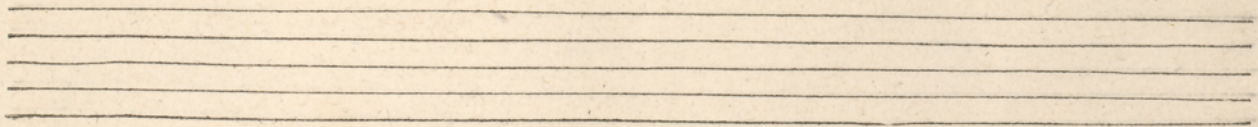
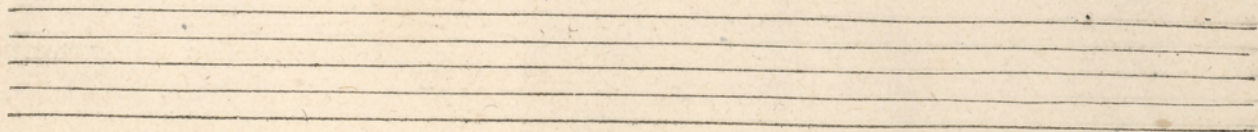
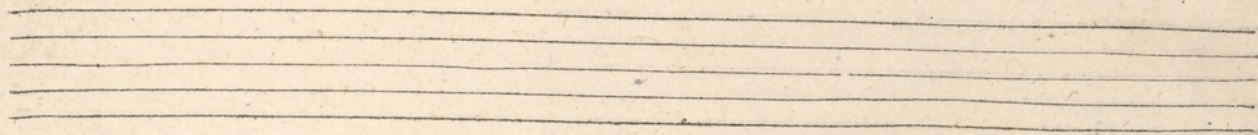
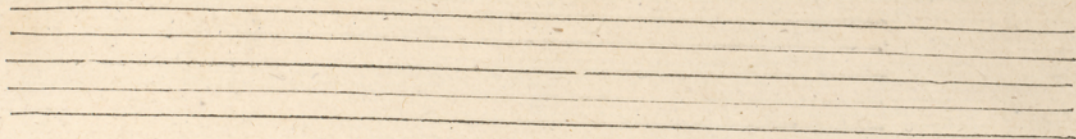
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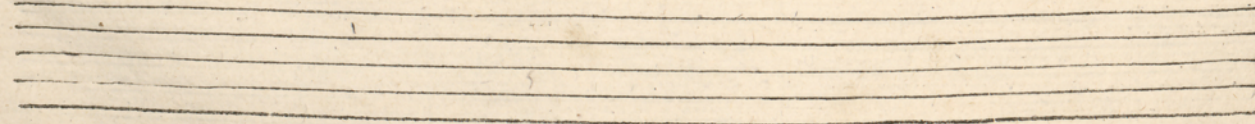
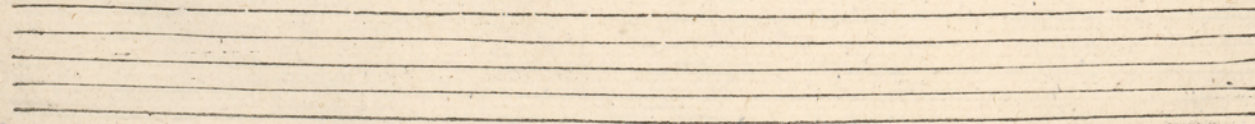
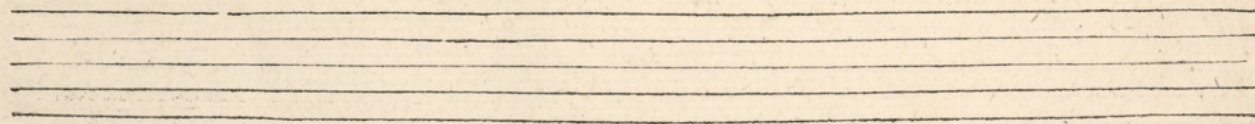
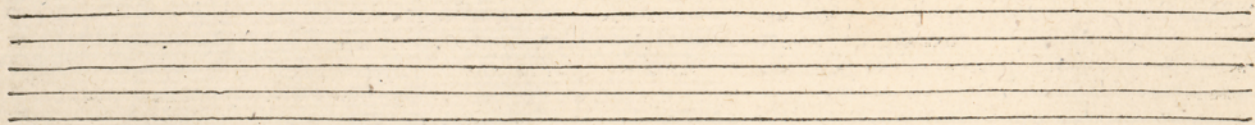
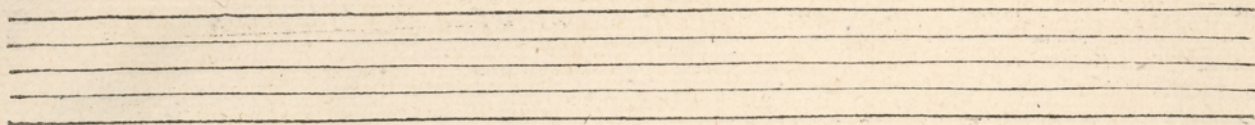
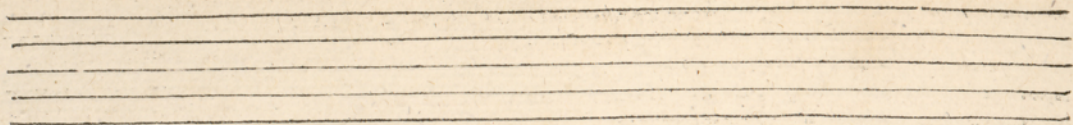
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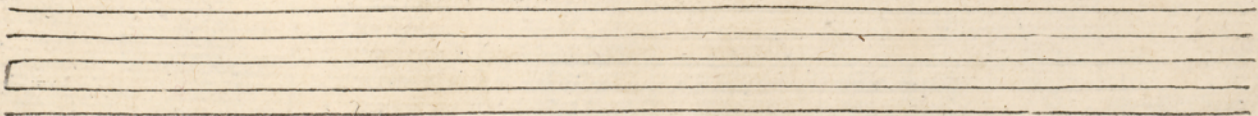
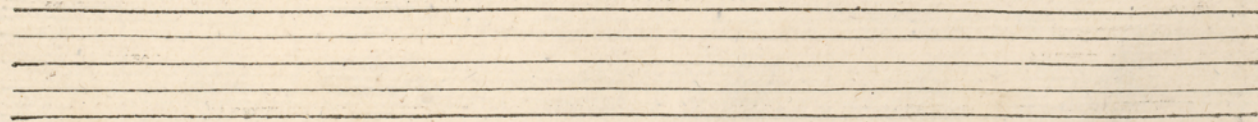
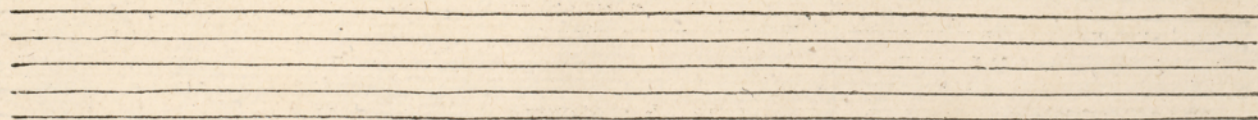
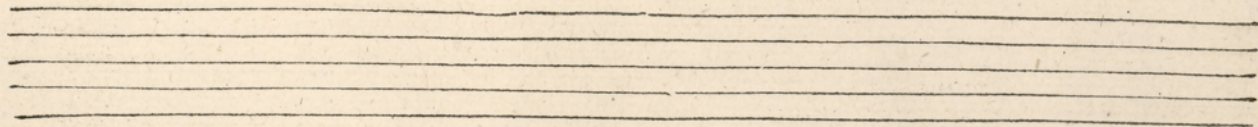
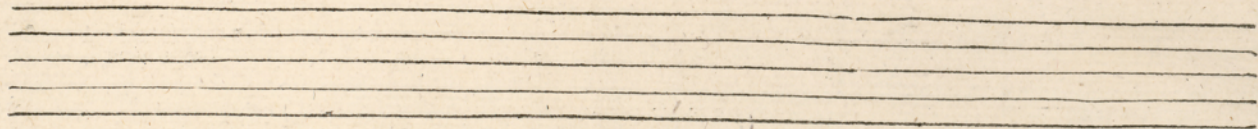
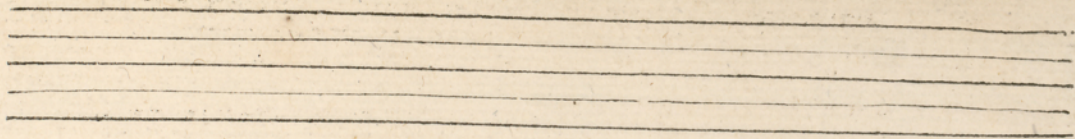


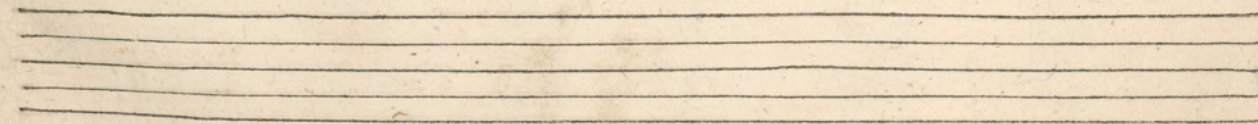
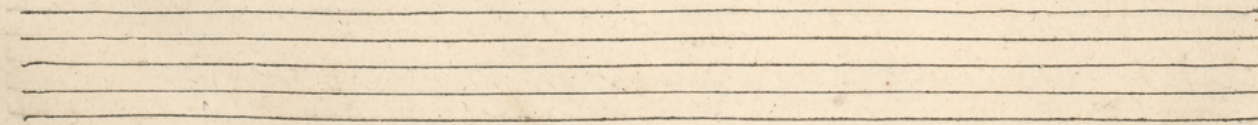
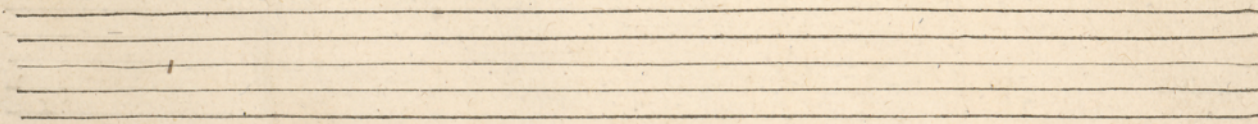
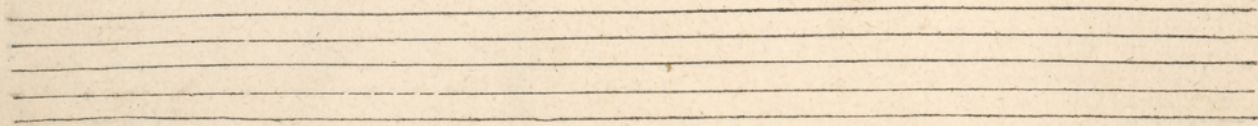
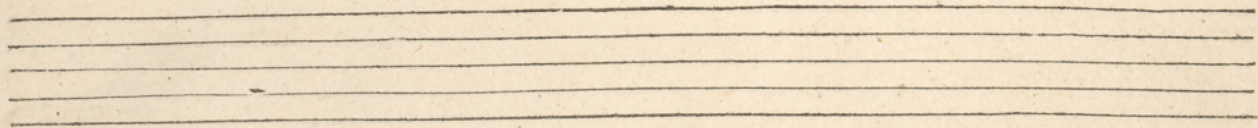
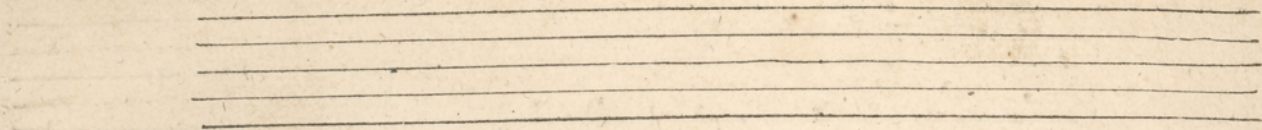




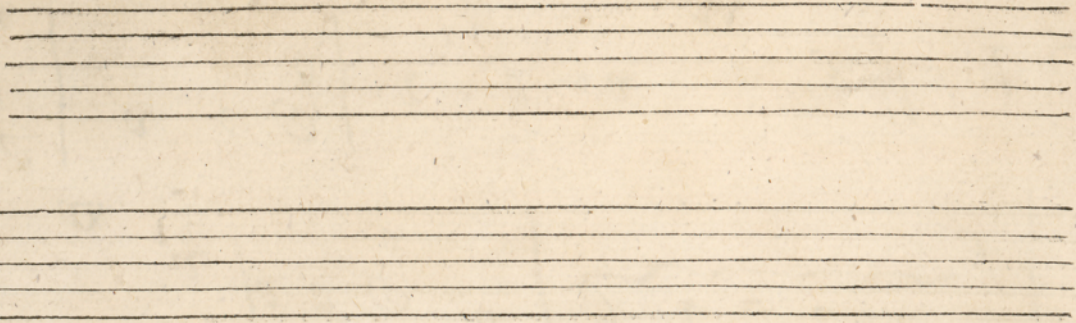








Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a large, stylized initial 'M' and a treble clef. The notation is dense and includes many accidentals and slurs. The staves are connected by a large brace on the right side. The paper is aged and shows some staining.



Handwritten musical score on five staves, featuring lyrics in French and musical notation. The lyrics are written in a cursive hand and include:

avec. dont le souvenir que je ne puis oublier, m'ont
Je me gâte un peu, sans me voir, sans me voir
Viv' par les souvenirs ne faut changer. Je serais que j'ai gâté.
J'ai vu fleur de mai de la charmeuse.
J'ai vu fleur de mai de la charmeuse.

The musical notation includes various notes, rests, and bar lines, with some notes written in a shorthand style.

VF. m. 4. 1542 Suppl

M

